

SCHOOL ARTS

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ANNIVERSARY

50 CENTS

HOLIDAYS
OCTOBER 1950



Original Designs—Original Compositions with Colored Gummed Papers. "Adventure with Gummed Paper" is the title of an intriguing and colorful packet offered to you by the McLaurin-Jones Company. For the first time offered in America, this introductory packet contains a 4-page folder describing the many uses of colored gummed paper plus an array of 15 sheets of brilliant colored gummed papers. Cut to convenient 8- by 10-inch size there is enough paper in the 15 sheets to give you plenty of material to work out many projects for your classes.

Here is a source of new enthusiasm for your classes—a natural medium of creative expression from kindergarten through all the grades. In addition to the many uses in the art class, these papers can be the medium for effectively correlating other subjects—History, Geography, Economics—to suggest a few. In fact, wherever an illustration will emphasize a point, it can be done with these colored gummed papers and a pair of scissors. Possibilities are limitless—its application is simple. Even small children can easily make their own designs and create scenes from everyday life with gummed paper. Just cut or tear the colored gummed paper to the shapes and sizes desired. Then arrange them on the sheet of plain paper you are using for a base (tinted construction paper, for example)—moisten the gummed surface and press firmly in place—it's creative, clean and easy.

The variety of things to make with this versatile medium is limited only by the imagination. Here are a few suggestions mentioned in the folder:

- Cut and torn paper work
- Lettering
- Posters for dances, parties, school games
- Teaching design and color harmony
- Gift cards
- Decorating windows, Xmas wrappings, pencil boxes

These are only a few suggestions—you'll think of many more when you try this fascinating medium that lends itself equally well to bold modern designs and those of charming sentiment.

Here are the items you will receive in the sample introductory packet:

1. A colorful 4-page folder filled with ideas and suggested uses for colored gummed paper, and illustrations of examples of work done by young students.

2. One sheet, 8 by 10 inches, of each of the following gummed papers: blue, bright yellow,

deep yellow, bright red, orange red, green, buff, India, and pastel sage, bluette and peach, plus gold, silver, black, and white.

Send 25 cents for your sample packet of these colorful gummed papers offered by McLaurin-Jones Company and try ADVENTURE WITH GUMMED PAPER. Mail to Secretary, The SCHOOL ARTS Family, 1010 Printers Building, Worcester 8, Mass. And please do it before November 30—the supply is limited.

* * *

A Guide to Art Films—1950 edition has recently been published by The American Federation of Arts, 1262 New Hampshire Avenue, N.W., Washington 6, D.C. The success of the first edition in 1949 demonstrated beyond question the value of such a complete listing of art films.

The 1950 edition lists 353 American and foreign films on art, with full particulars as to size, length, source, rates of rental and sale, etc. The subjects include analyses of individual works or studies of single artists; surveys of whole periods and civilizations through their art; surveys of great art collections; how-to-do-it demonstrations of various techniques and media; films on handicrafts of many lands; films on art education for children and adults, and a number of abstract, experimental films. A detailed, cross-referenced index enables the user to easily locate films dealing with topics of particular interest to him.

* * *

A complete reference listing for teachers and students of art at every educational level. You can have a copy of this 40-page booklet, size 5½ by 8½ inches, for 60 cents. Just send your payment to The American Federation of Arts at the above address. Add 2 per cent sales tax for orders in New York City or Washington, D.C. The price of 60 cents applies when remittance accompanies your order—otherwise it's 75 cents.



This column brings to you a cross section of current publications of interest to art and craft teachers.

Crafts for Everyone

by Newkirk and Zutter. International Textbook, Scranton, Pa. 210 pages. Size 8 by 10½ inches. Price, \$3.50. This book of simple crafts offers a wide variety of projects, using the most common and popular craft media. The liberal use of illustrations motivates the clear, concise directions for making colorful and useful craft items. There are 95 projects, each fully explained and accompanied by a working drawing. Optional designs for many of the projects add to the creative aspects of this book. Each of the following popular crafts divide this book into seven convenient sections: Wood, Metal, Leather, Plastics, Applied Designs, Textile Art, and Paper.

(Continued on page 9-a)

THE SEARCHLIGHT

SPOTTING ART EDUCATION NEWS
FROM EVERYWHERE



Mrs. Bess Foster Mather completed 28 years of active, inspiring service as head of the art department of the Minneapolis Public Schools in June of this year. She resigned her position at that time. Mrs. Mather has long been identified as a leader and creative teacher in the field of art education holding many high positions in both national and regional art associations. And in 1937 she was an official delegate from Minnesota to the International Art Congress in Paris.

In this, and the September issue of SCHOOL ARTS, you will find an article by Mrs. Mather, and examples of art work done by children under her inspiring, creative guidance. She has found time in her busy schedule to be a member of our Editorial Advisory Board for many years and we are indeed fortunate that she will be able to continue on the board.

We don't know Mrs. Mather's plans for the future, but we join with her host of other friends in wishing her every success. She has contributed much to art education!

Mrs. Aurelia H. Socha, assistant to Mrs. Mather, has been named consultant in art for Minneapolis. Good luck and best wishes to Mrs. Socha in her new position.

* * *

A Member of the SCHOOL ARTS Family in England would like to exchange copies of an English art magazine for copies of SCHOOL ARTS. If you would like to exchange magazines and experiences, possibly art work done by students, write to:

Archie Brown
High Street
Wortwell
Harleston

Norfolk, ENGLAND

and tell him that you noticed the little note about him in the SCHOOL ARTS Magazine.



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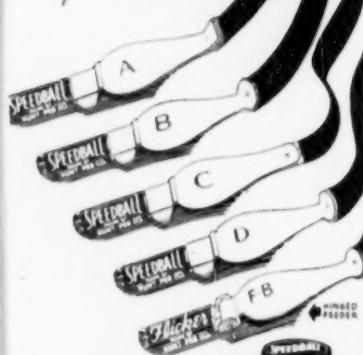
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2-43

ITEMS of INTEREST

Here are the latest happenings in the Art Education field. The *Items of Interest* Editor brings you news of materials and equipment, personalities and events in the world of Art and Crafts. Read this column regularly . . . it is written especially for you.

Place This Harrap Kiln and Furnace Supply Catalog in Your Order Files. 58 pages of descriptions, illustrations, specifications, and prices help you to make your ceramic kiln selections with convenience and complete information at hand. In addition to the wide variety of kilns, there are also complete listings of all the necessary materials and equipment for creating successful ceramics, from pyrometric cones to molding tools and glazes. Send 3 cents for your Harrap Ceramic catalog to Items of Interest Editor, 1010 Printers Bldg., Worcester 8, Mass., before November 30, 1950.

Complete Information for Woodworkers in Pine and Other Woods is now available through the cooperation of the Western Pine Association in concisely presented and profusely illustrated 4-page folders that describe the botanical classification, properties, uses, grading, distribution, and qualities of the following woods: Lodgepole Pine, Ponderosa Pine, Sugar Pine, Idaho White Pine, Engelmann Spruce, Incense Cedar, Western Red Cedar, Larch, and Douglas Fir. Particularly useful in woodworking classes for background information, these folders are available in single copies to teachers by writing to Western Pine Association, Dept. 2, Yeon Bldg., Portland 4, Ore.



M. Grumbacher, Inc. Announces Winners of "Juvenile Jury" Contest. Prizes of \$250.00 worth of artists' materials for the schools selected by the five winners of the second annual Juvenile Jury art contest as well as individual assortments of material for each winner were awarded by M. Grumbacher, Inc. Following are the five national prize winners, selected from thousands who submitted paintings: Thomas W. White, Baltimore, Maryland; Ren Wicks, Jr., Beverly Hills, California; Emily Sherrill, Arlington Heights, Illinois; John Zezula, Warren, Indiana; Francis Stutts, Ainsworth, Nebraska.

(Continued on page 4-a)

HEADQUARTERS for HANDICRAFT METALS

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School Arts, October 1950



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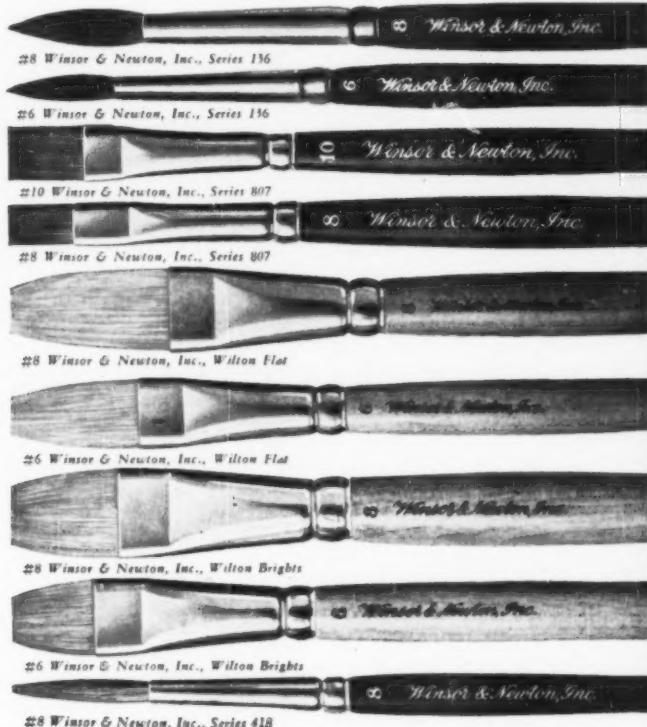


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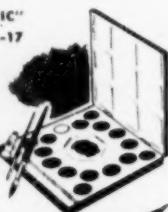
Amaco Halloween Unit No. 6, suggested for Grades 1-6, gives a detailed, illustrated lesson plan including modeling and painting clay objects for classroom display. Also pictured are ideas for making masks and party accessories — paper plates, cups, napkins, place mats, favors. Write for your free Amaco Lesson Plan No. 6 now.

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4-12

(Continued from page 2-a)

John Henry Lovett, General Manager of Art Department of Devoe & Reynolds Co., Inc., Retires After 40 Years. July 1 was the retirement date of John Henry Lovett, native of Ellsworth, Maine. Mr. Lovett joined the company in 1902 as a salesman in the art department and became general manager of the department in 1930. He was known among dealers as the "dean of the artists' materials salesmen." Mr. Ernst Klinger, superintendent of plants for the trade sales division, will head a new art division with headquarters in Louisville.



Excellent Design, Outstanding Craftsmanship were united in a hand-wrought gold cigar box, lined with mother-of-pearl with a portrait medallion of the head of Mr. G. H. Niemeyer, presented to him by Handy and Harman on the occasion of his fiftieth anniversary with the company. This beautiful commemorative gift is in keeping with the outstanding service of Mr. Niemeyer and the craft leadership of the company he has served so long and well. The date of the presentation was May 1, 1950.



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Free Instructions for "How to Cut a Quill." Mr. Lewis Glasner, operator of the Yankee Goose Farm in Connecticut has kindly offered to SCHOOL ARTS readers a sheet of step-by-step illustrated instructions on "How to Cut a Quill" by Ralph Douglass. Instrument of the Old Masters, the goose quill has been held in high esteem by artists and scribes throughout the centuries. Send 3 cents postage for your copy of HOW TO CUT A QUILL and mail with your request to Yankee Goose Farm, Box 123, New Haven, Conn.

Amco Has Wide Variety of Craft Kits that add zest to classroom lessons and make it possible for your pupils to produce the beautifully embossed metal pictures, tooled metal objects, and other items that make such attractive Christmas gifts. Included in the wide selection are kits containing the complete materials and instructions for metal embossing, metal coloring, tooling designs and metal tapping. For further details about these Amco craft kits, see your dealer.



Hughes Fawcett, Inc. Offers Free Weaving Pattern developed by Mrs. Stella Minick. Parts of a threading draft from an old Swedish hand-loom weaving book make up "Moderne," this very attractive pattern that weaving enthusiasts will find so satisfying. Send 3 cents postage for your threading draft of "Moderne" to Items of Interest Editor, 1010 Printers Bldg., Worcester 8, Mass., before November 30, 1950.

(Continued on page 6-a)



No Mess. Fuss. Palette, or Mixing. Simple as writing. For children and adults. Start painting Xmas cards, it's lots of fun. Mail this ad. with \$1.00 for our special Xmas set. Other sets and refills available.

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School Arts, October 1950

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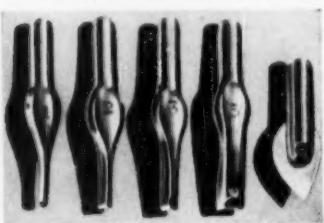
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(Continued from page 4-a)
M. Grumbacher Offers Detailed Instructions for Casein Painting

Two publications are offered for your classroom use by the M. Grumbacher Company. The first one, "Project Sheet on Mural Painting," is based on the techniques and methods of the noted muralist, George Gray. Subjects covered by Mr. Gray in this instruction course include the location of the mural, the materials, preliminary sketch, squaring up the canvas, drawing the cartoon, premixing casein colors, varnishing, as well as a diagram of the casein palette, a reduced reproduction of the squared-up canvas, the transferring of the cartoon to this canvas, and the final step—the completed mural. The second publication consists of a 12-page folder describing the many uses of casein, including techniques of painting, care of tools, and a complete article by artist Henry Gasser with many illustrations showing the development of a painting from the preliminary drawing to the final glazing. The front cover of this booklet shows a full-color casein painting by Mr. Gasser and the final page shows a palette of available colors with gradations of shades.

Send 13 cents including postage for your copy of "Project Sheet on Mural Painting" and "A Short Story on How to Use Grumbacher Casein." Mail your request to Items of Interest Editor, 1010 Printers Bldg., Worcester 8, Mass., before November 30, 1950.

* * *

The Society for Visual Education Presents Speed-I-O-Scope, a unique development in 2- by 2-inch slides for teaching. This specially treated glass slide, bound in a standard binder, enables teachers to make their own visual presentation. The slide can be written on with an ordinary pencil, erased at will, and used as often as desired. For further information about the Speed-I-O-Scope, visit your local dealer.

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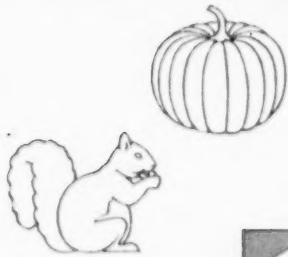
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SCHOOL ARTS

THE ART EDUCATION MAGAZINE

HOLIDAYS


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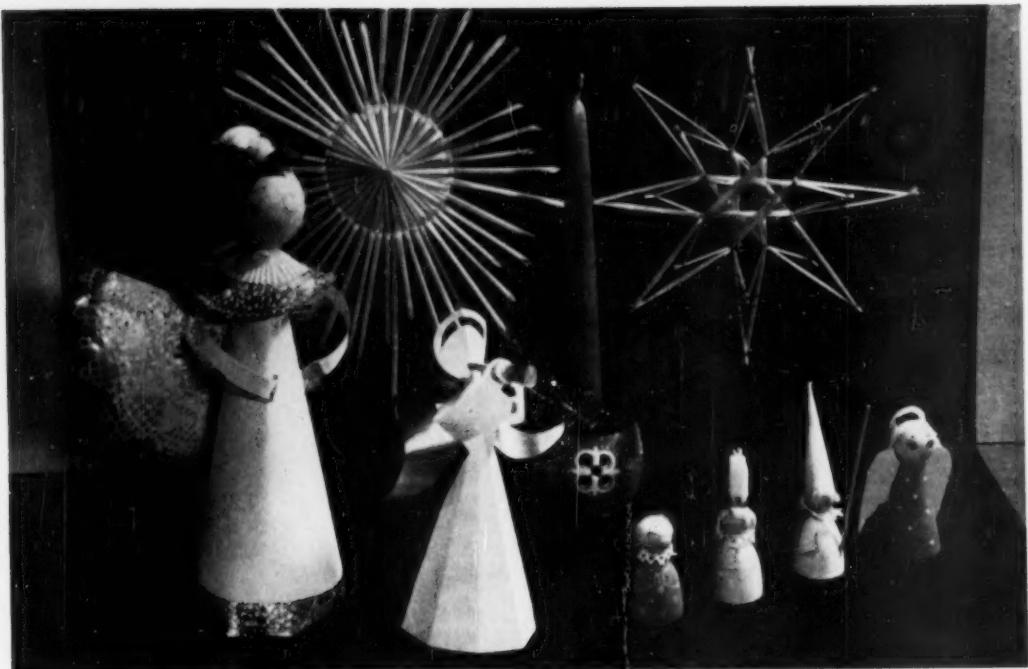
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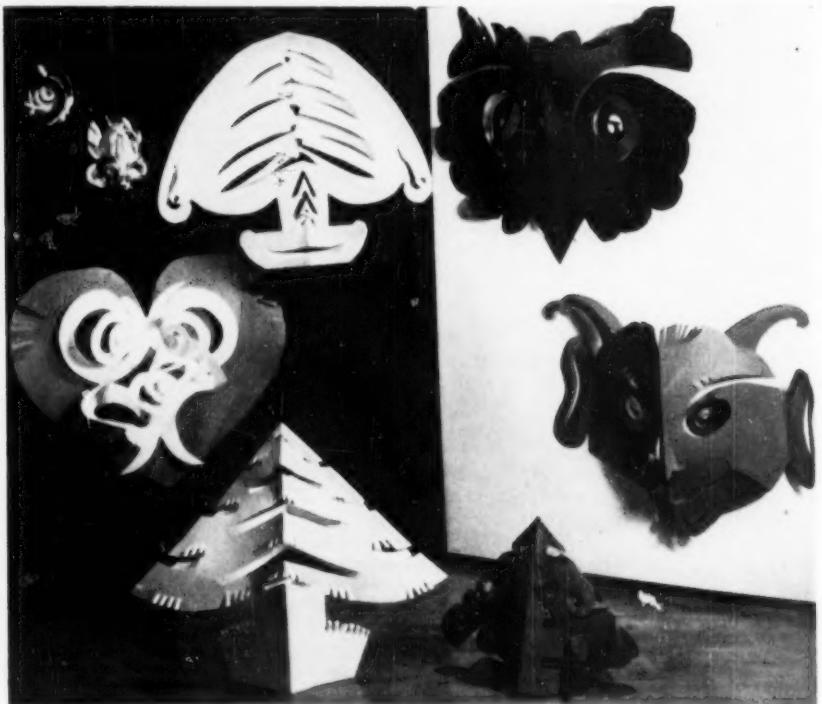
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PAPER ABROAD. In Sweden paper is popular material for commercial as well as individual handicrafts. Wood and straw are also favored holiday mediums.



PAPER AT HOME. Holiday symbols become strikingly alive when used as a design and construction problem in paper sculpture. Paper sculptured masks and decorations by students of Winifred Bond, Rhode Island, impart plenty of holiday spirit as well as original design qualities.



Sister Mary Thomasita of Cardinal Stritch College at Milwaukee glorifies the Christmas crèche in utter simplicity. Her materials are fire-brick, wood, and wire. She believes that religion today should be represented by the finest and most sincere modern expression instead of reiterating art styles which are outmoded both in materials and design. Religious as well as other arts should sincerely represent our contemporary culture.

EDITORIAL

FOR young people there seems no better stimulation for spiritual and creative activity in education than the spontaneous inspiration and enthusiasm released in the celebration of Holiday ideals. Again we group the majority of this material in one issue, early in the year, that it may be considered toward timely use and presented as an integral part of the regular curriculum. In current Holiday handicrafts from everywhere we see every type of material and design arrangement thoroughly investigated and explored in an effort to stir, inspire, and impart to all age levels a sense of joyous celebration in keeping with a proper translation of the festive meaning to our lives of today. The research curiosity prevalent in today's restless quest for better philosophy and more direct and meaningful use of creative energies is naturally reflected in our celebrations.

General information, self-reliance, and confidence are to be gained by eager individual and group participation of children in fashioning their beloved Santa Claus, Easter Rabbit, or Halloween spook from a wide choice of media or craft materials. The Holidays give opportunity for individual creativity to predominate. Each child's own interpretations of shapes, forms, colors, and choices of available material should be encouraged and unbounded as he works toward the goal of a group celebration.

For the upper levels searching for festive symbols and new decorations with which to create the proper spirit is an endless inspiration to design study and materials research.

Holiday commemorations give wide opportunity for integrated creative study. Beside introducing a receptive atmosphere in the classroom, the history behind these special days is rich in meaning and research opportunity. By using the Holidays for social study background, each

child relives a part of history in preparing for and partaking in some phase of the tradition.

The gradual changes which have taken place over the years in customary observances; the transition of symbolic persons and motifs (as the characters associated with Christmas) are fascinating subjects and show the definite relation, through reverence for an ideal, of one culture to another.

Of most significance are the three aspects of general education which may be directly served by Holiday enthusiasm consummated in the creative activities of the art integrated program.

For ACADEMIC study—the hunting out of facts to be illustrated in any medium directly integrates English and reading. Thus spelling and new vocabularies are to be gained. School programs and pageants integrate all of the curriculum studies demanding active participation of each individual and culminating in practical group activities.

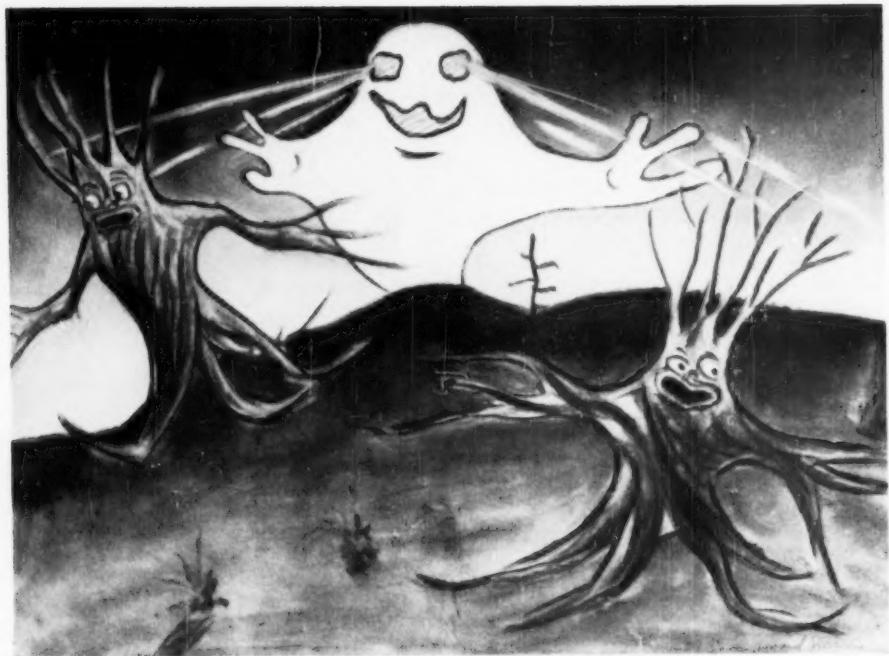
There is the CREATIVE benefit of Holiday participation where each student draws upon his own individual concepts and develops expressions that may serve group participation. He explores new combinations and effects, thus gaining satisfaction and security for himself as an individual creative participant of a unified group.

For all there is the AESTHETIC appreciation which surrounds every Holiday. Children are great idealists in their respect of ritual and devotion to the celebration of an ideal and are quick to sense the meanings of Christmas, Easter, Valentine's, our Fourth of July and Thanksgiving, thus clarifying for them traditions and ideals not peculiar to any one people or group but cherished by the world as a whole.

HALLOWEEN



Expressive Halloween illustrations by Howard Smith, a student at Petoskey, Michigan where Frances Pailthorpe is supervisor of Art.





THE STORY OF HALLOWEEN

ANNA DUNSER

Art Director, Maplewood-Richmond Heights Schools, Maplewood, Missouri

CHILDREN in the elementary grades as well as the older boys and girls enjoy knowing something of the origin of Halloween. History connected with a popular holiday will be retained and meaningful.

A fifth grade class dipped into prehistoric times to find something about the Druids in England. They were the physicians, the wonder workers, the priests, of Britain and Gaul at the time the Romans entered that part of the world.

The Romans were not surprised to find the Druids holding a three-day festival at the same time that they, in Rome, held their festival of Pomona, goddess of fruits and gardens (the origin of using apples and nuts for fortune-telling at Halloween time).

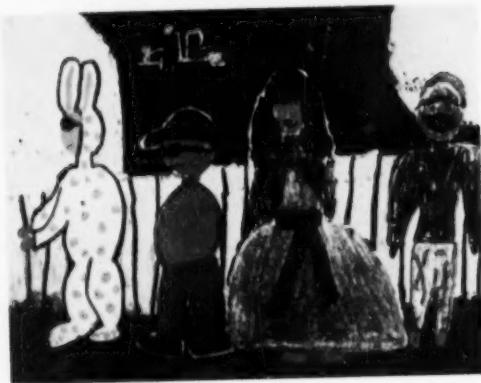
At first the Romans were afraid of these long-bearded Druids but soon they were overcome in England, though some were still found in Ireland centuries later.

It is characteristic of primitive people to seek an explanation of natural phenomena and to seek comfort in the belief of an existence after death. With this belief goes the thought of returning spirits, and of those who



wish to do mankind harm. Different tribes have each their own way of driving away evil spirits, and these ways often take on the nature of a ceremony, a celebration, or a holiday at some particular time of the year.

In the time of the Druids, there was the custom of lighting a bonfire on the last evening of October to ward off evil spirits. It was on this date that the spirits were supposed to visit their homes and friends. And the bonfires would keep away the evil ones. A hilltop was usually chosen for the big fire. Huge piles of brush and logs were piled high and the fire was kindled. Light was always considered a kind of protection—we are still not far from this primitive instinct. The fire had an increased value for the Druids for they considered all forests sacred.



When the hill top fire was burning well, the men stood in a circle around the fire and tossed forks full of blazing dry grass into the air.

When the fifth grade had learned of these bonfires and their purpose they could imagine the evil spirits in the darkness outside the circle of light. They could visualize the circle of men with their blazing torches but they did not imagine them standing still. They felt it would be natural for them to dance about the fire, protecting their long beards, of course.

To illustrate this story of the beginning of Halloween, the pupils found it a suitable subject for bright contrasts of

light and dark, of bright and dull colors, as well as contrasts of warm and cool colors. The fire, circled by the dancing figures, and the outer circle of weird monsters, made a satisfactory composition.

Some of the children preferred crayons for their pictures, others used tempera paint and found they could make the flames more vivid than they could with crayons, but liked the crayons for the little men dancing around the fire. They appeared as black silhouettes against the flaming colors.

The monsters that lurked in the outer darkness on the slopes of the hills were just right for children to sharpen the claws of their imagination.

A few of the children liked the tempera paint for their entire picture. With paint, things move faster.

Depicting the Druids was fun but the fifth grade didn't stop there. They found that Halloween preceded the feast of All Saints and at first was called, "All Hallow's Eve," or "Eve of All Saints."

As the thirtieth of October gradually became a holiday of fun and frolic it was called Nut Crack Night or Snap Apple Night, and both names have pleasant associations for it brings to mind many Halloween parties. Not many years ago teen-age boys found Halloween a time for pranks. Many a wagon was rolled down the hill and many a cart was found on the top of a fence post. Sometimes this kind of fun led to real harm to persons or property.

(Continued on page 10-a)



The weird and spooky impressions of "Danse Macabre" were illustrated in free brushstroke paintings on gray paper with spots of color for accent. Here Halloween integrated art techniques with free expression and music appreciation.



HALLOWEEN—its spooks, phantoms, ghosts, and skeletons—all invaded our art room this month when we used the recording by Leopold Stokowski and the Philadelphia Orchestra of Saint Saens' "Danse Macabre" as an inspiration for painting.

In the time of the Druids, people really believed in evil spirits and were very much afraid of them—especially on the night before what we now call "All Saints' Day," November 1. To scare away these wicked spirits, bonfires were lighted on the eve before the day we now celebrate as Halloween. We enjoy these old time legends but no longer believe in them. Yet, in many parts of Scotland and Ireland bonfires, fireworks, and ancient games like "Bob the Apple" are still part of the annual celebration.

Robert Burns wrote a fine poem about this festival and Saint Saens (pronounced San-Son), the French composer, wrote in notes a splendid music tale which he called "Danse Macabre" or Dance of Death.

In our art room, we listened to the recording and then heard the story of the music. We learned that on one frosty night long ago, just as the village church struck midnight, a weird, black-cloaked figure known as Old Man Death stole with jerky steps into the churchyard.

After tuning up his ancient fiddle with long, bony fingers, he played a mournful tune; then threaded his way

PAINTING A RECORDING

"Danse Macabre"

RUTH N. WILD

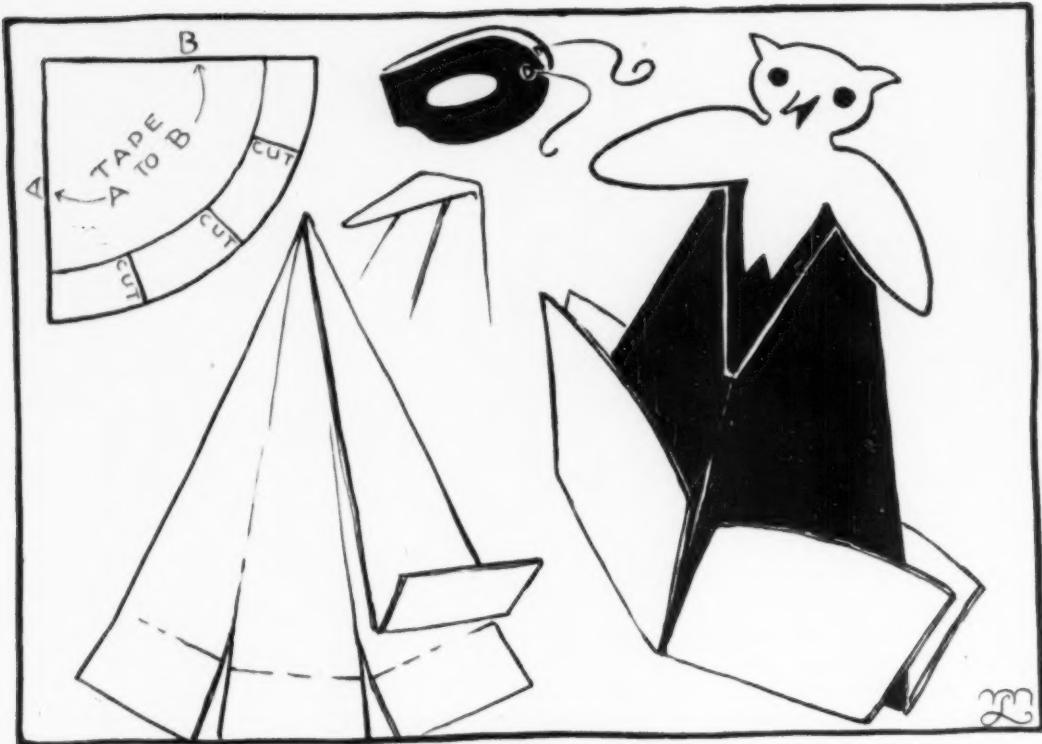
Buffalo, New York

among the tombstones and stopped to rap on each one to wake up the sleeping ghosts. With rattling bones, the skeletons joined the grim, jagged procession over the stony paths to their Halloween meeting place.

Then Old Man Death sat perched high on a lofty tombstone playing strange, unearthly music while the ghosts slowly twisted and turned and stiffly danced. The moon's pale beams flooded the graveyard and the wind's spooky murmur sent autumn leaves a-flying over the frosty grass! As the music hastened in tempo the fun grew fast and furious.

Suddenly the cock crow sounded and a note of sadness was over all, for soon the yearly dance would be ended. As the Dawn approached, one by one the phantoms sadly bade farewell to Old Man Death and then scurried away before mortal eye could spy them. All alone, Old Man Death sadly played one last mournful dirge and then silently crept away.

Using 12 by 18 inch stock of black, gray, or brown, the children painted as the record was played and replayed. We assembled the various illustrations in proper sequence to form an October frieze. We know we will always enjoy and appreciate the festival of Halloween more than ever, since we experienced the fun of painting "Danse Macabre."



A HALLOWEEN CARNIVAL CAP

STELLA E. WIDER, Lynchburg, Virginia

THE Red Cross had asked us to make some Carnival Caps to cheer the invalided soldiers and sailors in a nearby Veteran's Hospital. The children were delighted to do so, but were so captivated by their handiwork that they begged to make more for their own parties. The caps were so easy to make that even the fourth- and fifth-year youngsters enjoyed this activity.

Those who had black paper large enough, used it, but most of us used wrapping paper and painted it black with tempera or ink. Paper large enough to carry a quarter of a circle with a radius of fifteen to eighteen inches was required, varying with the head size. Few schools have protractors of that size, and the string and pencil method takes quite a bit of time for little folks. Therefore, one careful child made a pattern on fairly stiff paper. This could be traced around quickly, and passed to someone else. Meanwhile, another quarter circle pattern had been made, about four inches less in radius. This pattern was superimposed on the reverse side of the black paper and a line drawn to show how far up to paint bright orange. It also showed how far to cut the slashes later. When both sides were dry, the outer circle edge was trimmed nicely. Then the paper was creased lightly to find the center of the curved edge. Then the paper was slashed through the

orange part. Each half was again divided and slashed. This made four equal sections.

Tape was used to bring together the two straight edges, thus forming a tall cone. The meeting place of the edges formed the front of the Cap. The two front flaps were trimmed, slightly diagonal, and creased upward on the curve to show the orange. The back flaps were left intact to conceal the hair. The top of the cone was lapped over two or three inches, in accordance with the creator's fancy. This was taped or pasted into place. Some youngsters added decorations of typical Halloween designs—a white owl with orange eyes, a bat, even a gray witch. Most of us liked ours better without any further decoration.

For their own parties, the children made simple eye masks to wear with the cap. The disguise was very effective. The Carnival Cap idea proved so popular with both the veterans and the pupils, that caps of some kind were made for each ensuing holiday throughout the year.

Naturally, this cap was not used again, but a variety of ideas were evolved through the making of this one. It really gave the pupils a wonderful opportunity to strengthen their latent creative ability.

THANKSGIVING



A THANKSGIVING CORNUCOPIA

BEULA M. WADSWORTH and M. L. WEIDEMAN
Tucson, Arizona

If you are entertaining at home on or around Thanksgiving or you have a school event, how would you like a project that would cause everyone to praise your artistic achievement?

Here is an idea neither as difficult or as expensive as one would suppose. Moreover, this cornucopia motif is symbolic of the harvest season. According to a classical myth, it was a magic horn which became filled with whatever the possessor desired, hence, with its abundant contents, it came to be called a horn of plenty, or cornucopia.

For this rather original papier-mâché craft, lay out six or eight sheets of newspaper. Cut from these 16-inch squares to be pasted together, this size necessary to make a horn which is 7 inches in diameter at the opening and about 12 inches in length.

Next, make a paste by stirring smooth dissolved cornstarch and boiling water, then surface-paste with a flat brush each sheet in turn, very wet, until all the sheets are pasted together. Be sure the edges are well pasted. Rub down all the sheets in turn thoroughly with a ruler and plenty of pressure. Now roll this thick sheet into a cone. To help get the mouth well shaped, place a rounded bowl or jug in the opening to model over. Paste the seam which will occur on top. Tie a string first around the large part tightly to hold it in shape.

At this point wind, turn, and curve the wet tapering part to form the traditional twist of the horn. (Fig. A.) Tie many single strings around this part firmly. The point at the mouth should be rounded.

For the drying process, the bowl can be removed. Let dry a day or two or until well hardened.

To finish, give the cornucopia a coat of any kind of oil paint or shellac which when dry will make it still more rigid. A final coat, if desired, may be gold enamel which will make the effect very opulent.

The size of the cornucopia described is about right for the following material for filling: one green and orange gourd (of about 3-inch diameter), two medium-sized red apples, two avocados (green or dark), one red chili, two limes, four tangerines (with leaves), one bunch each of green, red, and purple grapes, one package of assorted nuts in the shell. Some substitutions may be made, of course, such as lemons for avocados.

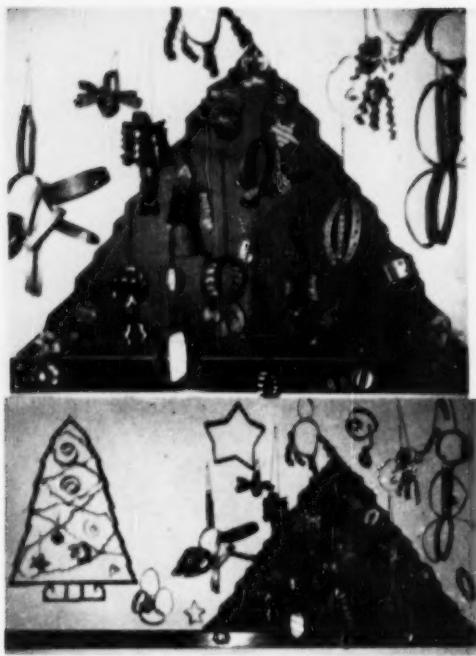
Now, with ingredients washed, dried, and polished, you are ready to begin arranging. First, stuff crumpled newspaper into the small end to keep arranged contents well forward. Using an ice pick or stick to adjust objects, add items to the sides and top on a receding plane for a feeling of depth. Think of the whole as a triangle with a broad base. (See illustration.) Play light colors against dark and keep similar colors apart. Balance colors on either side and also top and bottom.

Additional embellishments might be a centerpiece mirror, and garnish of sprigs of leaves or evergreen on both sides of the horn and around candleholders.

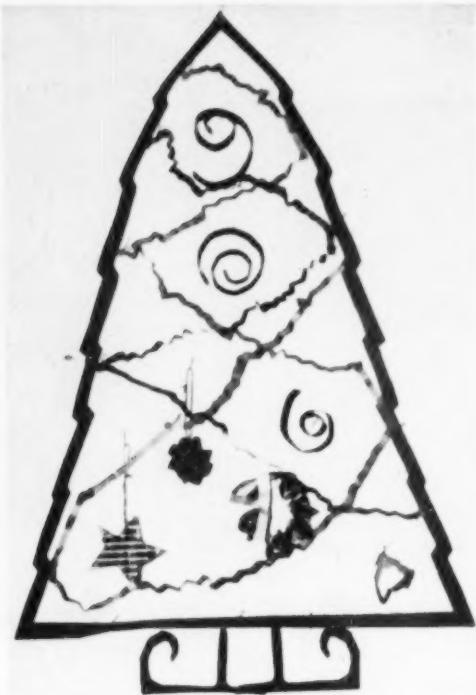
If you would repeat the motif in a food item, make canapés shaped like cornucopias by rolling 3-inch squares of very fresh, fine-grained bread, fasten with toothpicks temporarily to hold shape, and chill or oven-toast, then fill with goodies.

This art project accomplished, you will have achieved for your company an impressive and decorative conversation piece.

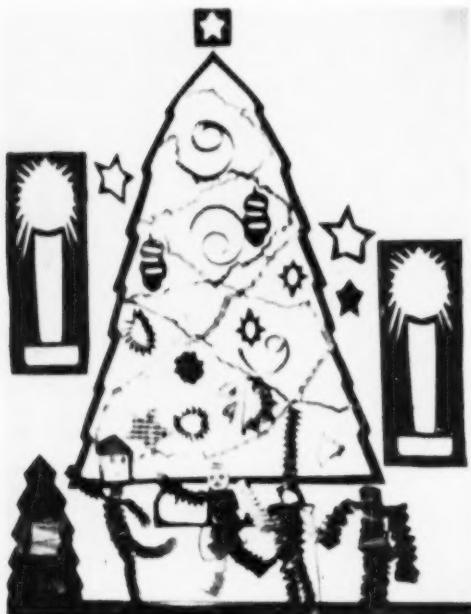
CHRISTMAS



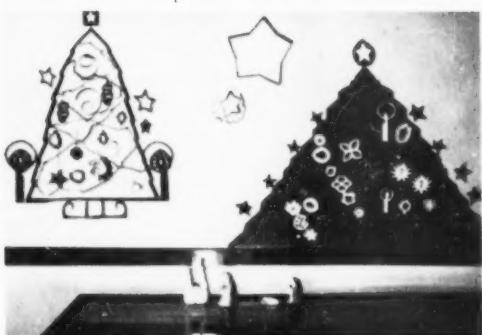
The tree at top was a solid triangle cut from green construction paper and tacked to the bulletin board by students of Jessie Todd. The children combined it with the outlined tree from the right and made the arrangement directly above. Some commented that it looked awkward in places. Some of the things were too big.



This tree was made from strips of black construction paper outlining a tree-shaped area of the bulletin board. The star at lower left was made of corrugated cardboard and painted in bright colors.



The children were fascinated as they tried wiggly men and stencil-cut candle designs with their trees.



The candles were also tried on the solid green tree which has changed its trimming with a star added. Finally the fifth graders decided on the simpler arrangement just above.



Each child made wiggly men. No one copied another and each added original faces, hats, and feet.

CHRISTMAS—AN OPPORTUNITY TO TEACH DESIGN

JESSIE TODD

Laboratory School, University of Chicago

IS IT not significant that finally the wiggly men were removed from the trees, the bird was taken from the green tree? Two very simple clay madonnas were selected from many pieces of modelling of all sorts of subjects such as deer, Santa, squirrels, rabbits, dogs, cats.

The children placed a pink Mexican-looking church on the case, a madonna with a child in her arms, and a madonna looking at her child lying in the manger. There are many stars in the paper cutting design and candles. Over all is one very large star and this star is placed above the figures of the madonna.

The children learned much by experimenting. They had fun changing the arrangement from day to day. The colors changed as they tried first one design and then another. The background is a bulletin board. It was therefore easy to put a pin in or take it out.

One of the children said, "My mother said she got a good idea from this for a way to fix up her Christmas booth at the sale."

Some of the children, inspired by making these different arrangements in the art room, make still different ones in the regular classrooms. Some of the parents were very enthusiastic. They said, "We can do this sort of thing at our children's parties because we can handle paper cutting better than paint."

The teacher said to herself, "The children have grown while they did this arranging of elements in the tree designs."

To the children it was fun. They said, "When Christmas is over, let's think of some other design to put on the bulletin board."



Busy fifth graders pin up stars and wiggly people on their bulletin board Christmas trees.

A LIVE CHRISTMAS TREE IN THE ART ROOM

JESSIE TODD
Laboratory School
University of Chicago

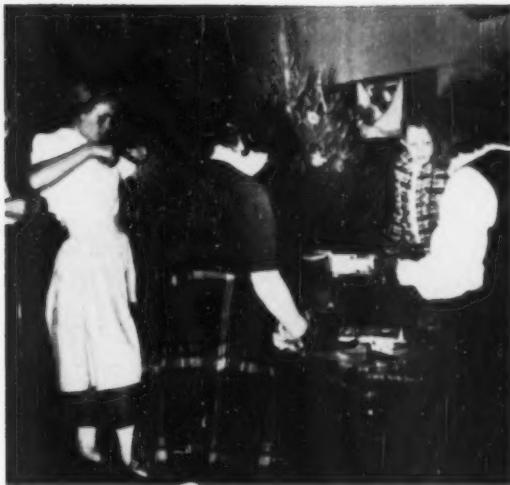
His Best Effort

It all began with Philip's tree. He had picked the best which grew on his farm. He selected the most beautiful shape and was proud to have it in the art room. He put a stand on it which he had made in the shop next to the art room. The first time he tried it, it didn't fit and he had to work at it for the tree had branches all the way to the foot which made it a difficult task to fit the stand.

Planning Together

The sixth graders planned together. They had many tin can tops, some gold in color, some silver. Out of these they began to make ornaments. Before long they decided that they wanted more color. Since the tin can ornaments shone, they decided to put no trimming on the tree unless it had a glistening look that would go well with the shining tin. They also decided that none of the trimming would be bought.





Each Gives His Creative Ability

To the sixth graders planning together was very important but thinking things out individually was just as important.

Not Time Consuming

In some schools children spend four or five hours making one ornament. Our children haven't time to do that. The art time is short. Their after-school lives are full of other activities.

Betsy makes elegant tiny things. She sits quietly close to the tree, giving the little ornaments the best of her creative efforts.

Even though the art room is a work room, it should also be a room full of inspiration which inspires creative activity. The school life of children should be in keeping with their home standards. There is then no conflict.



Elegance from Waste Materials

Cardboard tubing from inside of paper towelling rolls, etc., was cut into many circles. These circles were wound with glistening turquoise, magenta, red, green, and royal blue ribbon pieces left from present wrappings from last Christmas. No tree was more aristocratic in its elegance and simplicity. It reflected the good taste of the children's homes.

Christmas is a time to think of the best. It is a time to think of simple elegance. Some little ornaments were rich in appearance, like the gifts of the Wise Men. One circle cut like a doughnut had yellow-green shining ribbon one inch wide wrapped around it many times so that it was sort of cushiony. Then very narrow turquoise ribbon was wound around to make little stripes. The color combination and the puffiness, size, and shape made the resulting ornament a thing of beauty and it was made in only a few minutes.



As late as the 1880's pictures of Santa might well bewilder adults no less than children. He was a slender, elongated figure or in turn a pixie of Scandinavian influence as below. Today, however, Santa has become consistently rounder and heavier.

SANTA WAS A THIN MAN*

ROBERT V. BREEN, New York City

NOWADAYS, to picture Santa as anything but huge, pink, and happy would start a major uprising, according to the nation's foremost authorities on the subject.

The Santa Claus of today is meticulously and authoritatively conceived. There are minor variations in his appearance, resulting from the individuality of artists, but in the main his aspect remains consistent. People know how Santa looks today and they'll bide no liberties with his visage, his dress, or his character.

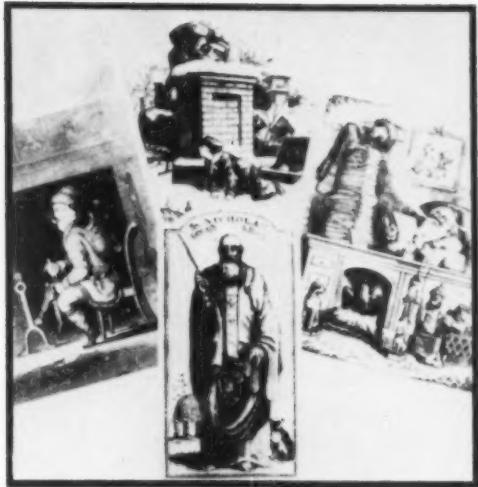
The history of the popular idealization of St. Nicholas is strange but not inexplicable. Santa's changing appearance through the years has come about through a combination of artistic progress, concerted public demand, and a more universal acceptance of Santa Claus as the personalization of Christmas. Despite the variability of

his picture in print, his characteristics have remained stable and have been, for the most part, clearly understood and portrayed. He was good, and jolly, and a generous bearer of gifts. His beard, a time-honored badge, has been long and short, full and straggly, and trimmed in a score of different fashions, but it was always there.

The "thin man" who was Santa in the early days in this country was a copy of the European St. Nicholas who was Bishop of Myra, an ancient city of Asia Minor, in the fourth century. He was a tall, upright man, usually pictured in his bishop's robes. By legend, St. Nicholas was the "children's friend," and, with him, the practice of gift-bearing to children on Christmas originated.

The legend of St. Nicholas was brought to America by the Dutch and gradually became merged with the myriads of Christmas customs of many other nationalities

*Courtesy of Hallmark Greeting Cards



The first Santa Claus, the venerable St. Nicholas, Bishop of Myra, was tall and stately. Early American artists depicted him as a jolly old gentleman. Left is an 1884 characterization from the "New York Mirror" and top and right are Thomas Nast's 1860 versions which persist to this day.

who immigrated here. But as St. Nicholas, even in Clement Moore's day, he was still the tall and stately man known in Europe, and even the name, "Santa Claus," was rare.

Moore's poem was originally titled "A Visit from St. Nicholas," and the name "Santa Claus" apparently evolved from the efforts of children to pronounce in English the Dutch name of "Sant Nicholaas." Since then, the name "Santa Claus" has been universally adopted, although he has also been variously known as Jolly Old St. Nicholas, Father Christmas, Mr. Whiskers, Old Man Christmas, and scores of foreign variations of the English name.

St. Nicholas remained consistently tall and consistently thin in the public prints until the 1860's when a famous cartoonist of the period, Thomas Nast, began drawing Santa Claus on magazine covers and as book illustrations. Nast's conception was more closely allied to Moore's written description, but still a long way from today's versions.

Nast's Santa, in many old woodcuts still extant, was a short, pixie-like figure, round and jolly looking but still hardly able to carry the huge bag of toys he is generally pictured with today. Nevertheless, Nast's drawings established a popular notion of Santa that eventually led to the present-day conception.

Nast popularized not only the figure of Santa Claus, but also many of the other practices with which he is associated at Christmas: building the toys in his North Pole workshop, keeping the records of good and bad children, receiving and answering their letters, and driving his reindeer. Nast is also credited with establishing Santa's red coat, the result of a cartoon during the Civil War in which he patriotically arrayed Santa in a red, white, and blue outfit.

CEREAL BOX SANTA CLAUS

Alice M. Segerslen - Art Teacher
Colonial High School - Pelham, N.Y.

Materials: 4 cardboard tubes

cotton

cardboard

spool for neck

oatmeal or salt boxes

cardboard feet
and hands

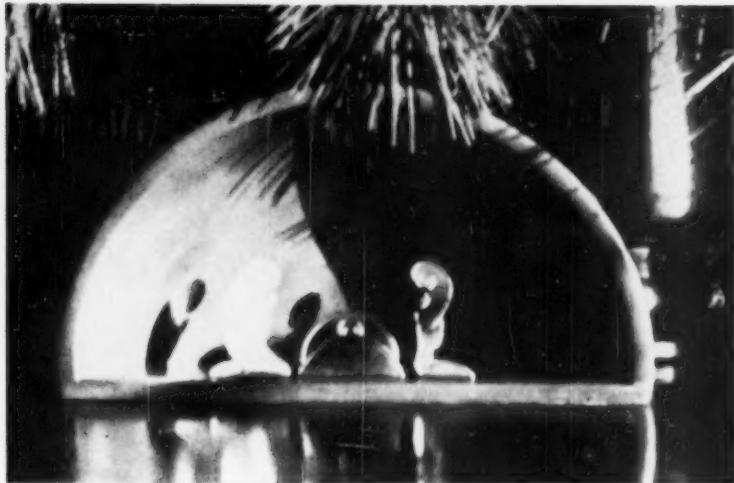
Tie here

Fasten tubes and boxes with string
Paint with tempera colors



THE CHRISTMAS CRÈCHE AND DEC- ORATIONS

ANABEL M. WYATT
Bucyrus, Ohio



THE crèche shown above is easily made and though small, will lend a quiet dignity to its surroundings.

A 12-inch wooden chopping bowl is sawed in half, a piece of light plywood or composition board cut to fit and attached to sawed edge with brads, after which it is given two coats of dark green or Christmas blue enamel.

The figures can be cut from lightweight copper, or discarded aluminum cooking utensils, for instance. After tracing pattern on flattened metal, the inner lines are outlined with a blunt nail, or small screw driver point, and hammer. Then the figures are cut out with an old pair of heavy scissors or tin snips, edges smoothed with sandpaper, tabs bent back for standing base, and the figure polished with silver or metal polish. They can also be made from discarded tubes as in the tree ornaments. After tooling inside lines on flattened tube, cut out figure and glue to cardboard backing, gluing a bit of cardboard on TOP of tab after bending. When finished, figures made from any of these materials glow softly in the candlelight with irresistible attraction and doubtless few persons, if any, would ever suspect their origin as having been that of the lowly cooking utensil or toothpaste tube.

As no crèche seems to be quite complete without the proverbial candlelight, squat candles can be made by cutting off plumber's candles and placing in glass caster coasters. With the addition of a bit of long needle pine, the crèche setting would be one to meet the approval of the most fastidious person.

As a school project the wooden crèche—since the one bowl will provide two—is an inexpensive adventure, and can be integrated with manual arts classes. The paper model, being easily cut from poster or other heavy paper, can be one of those "take home" prized possessions for small children. The shade of Christmas blue found in each package of poster paper makes an attractive crèche, using the deep cream for figures, with gold or silver star pasted at center top.

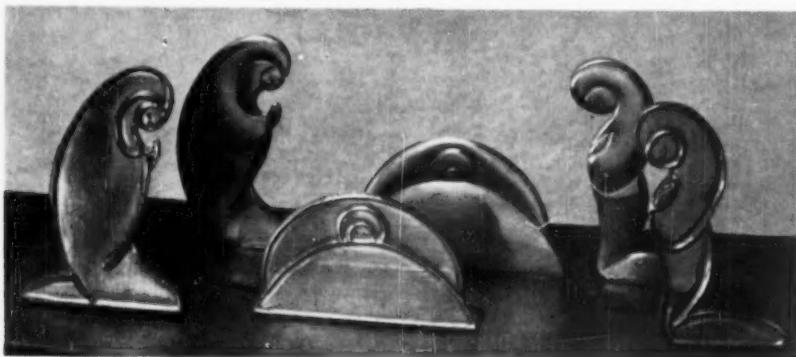
METAL TREE TRIMMINGS

The tools required are few and found in every home: a wooden meat skewer or lollipop stick to be used as modeling tool, pair of small pliers, an ice or nut pick for punching holes, scissors, fine sandpaper, silver polish (or any mild metal polish), and a thin magazine for working pad.

First make modeling tool by rubbing stick on sandpaper, painted at one end and shaped diagonally at the other end. This same tool is used in working the design on both the metal and sawdust ornaments.

Use tin lids from small glasses of cheese. Remove composition ring used for sealing on inside of lid, then soak in a strong solution of household paint washing compound until outside paint and printing can be washed off, then rinse in clear water and dry thoroughly. Punch holes one inch apart in side of lid and insert cord for hanging, tying small knot on side so it can be covered when edge of lid is bent down.

The method of metal-tooling is familiar to those who have worked with the lightweight metal foils, and, of course, those tooling metals can be used. Collapsible tubes, however, provide an interesting substitute when there are no available funds for purchasing craft materials. The larger tubes are most desirable. Cut off top and





Ornaments from soft metal.

bottom of empty tube with scissors, slit it along one side, open out flat, and wash with soap and water. Lay flattened tube on magazine with bright side down and remove dents by drawing across it the edge of a wooden ruler or pencil used broadside. The contents of some tubes can be removed and stored in small jars while tube is new, thus eliminating many dents.

The design can be applied in one of two ways—bas-relief or embossed. For bas-relief, lay pattern on BRIGHT side of tube and, using magazine as a pad upon which to work, trace all lines with pointed end of tool, starting with inside lines first. Remove pattern and retrace lines more heavily. After one retracing, leave all inner lines alone (such as eyes, mouth), as overworking them can spoil the effect. Then, with diagonal end of tool, gently work down entire background by using single strokes from outer edge of design to circle line. A few minutes practice on a scrap of tube will soon give one the "feel" of the tool and material. The main point to remember is, do not overwork the lines of the design.

For embossed effect, lay pattern on PRINTED side of tube, tracing all lines with pointed end of tool. Remove pattern and retrace lines, using more pressure until the design stands out clearly. Turn over tube with bright side up—the lines on this side should be well raised and distinct. Now trace gently on inside and outside of original line, thus emphasizing it and bringing it into higher relief.

After designs have been completed, trim circles and slip into lid. The sharp standing edge of the lid is then bent down over the inserted design to form a frame effect. This is easily done with small pliers. Partially bend first in four equally spaced spots around edge of lid, then bend in between each of the first four bends. (A small piece of heavy cardboard rubber-banded onto the lower jaw of pliers will protect the lid from scratches.) Do not be concerned if the bends are irregular—this just adds the little hand touch that makes the finished ornament more attractive.

Polish lightly with metal polish.

Tubes and lids can be collected throughout the year, thus assuring a stockpile for the Christmas season.

ORNAMENTS OF SAWDUST

The sawdust ornaments are a lot of fun and easy to make—many

simple and original designs will find themselves being introduced into the activity, once the project gets under way.

Formula

One measure of flour (or wheat paste)

Two measures of cold water

Four measures of sifted sawdust

Two heaping tablespoons of pulverized alum per quart of mixture

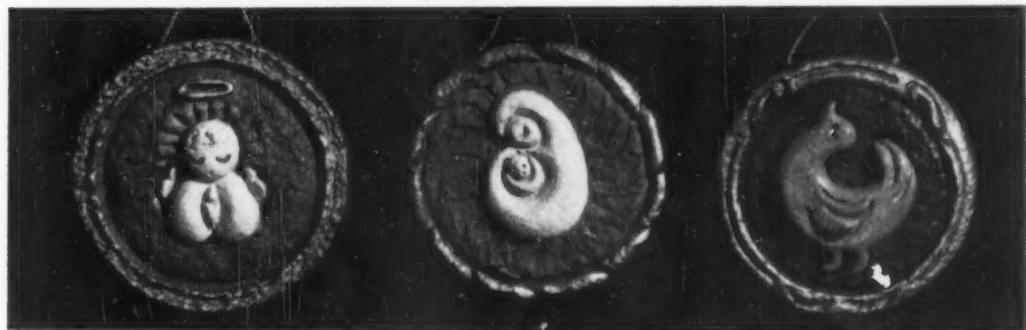
Mix flour and water into a smooth paste and boil until thick. Add sawdust and alum and mix until smooth.

Choose for a mould a shallow tin lid with straight sides, so ornament can be easily removed when dry, and preferably not more than $2\frac{1}{2}$ inches in diameter. Line lid smoothly with waxed paper to prevent sticking and fill with sawdust mixture. Press firmly into lid and smooth off surface. Place cord for hanging in mixture while lid is being filled, as shown in illustration.

Using indelible pencil, trace pattern in reverse (when necessary) by holding against the window pane. With pattern centered, cut circle of paper the same size as the lid, drawing an inner circle about $\frac{1}{4}$ inch from outside edge for border line. Lay pattern face down on smooth, moist surface of mixture in lid, and rub lightly over all lines of pattern and inner circle. Remove paper carefully and pattern will have been transferred to surface of sawdust.

With diagonal end of tool, incise to a depth of about $\frac{1}{8}$ inch all outside lines of design and around line of inner circle. Scrape out a thin layer of mixture in background between edge of design and inner circle. Model design, smooth down background, and model simple frame effect in raised border around outer edge.

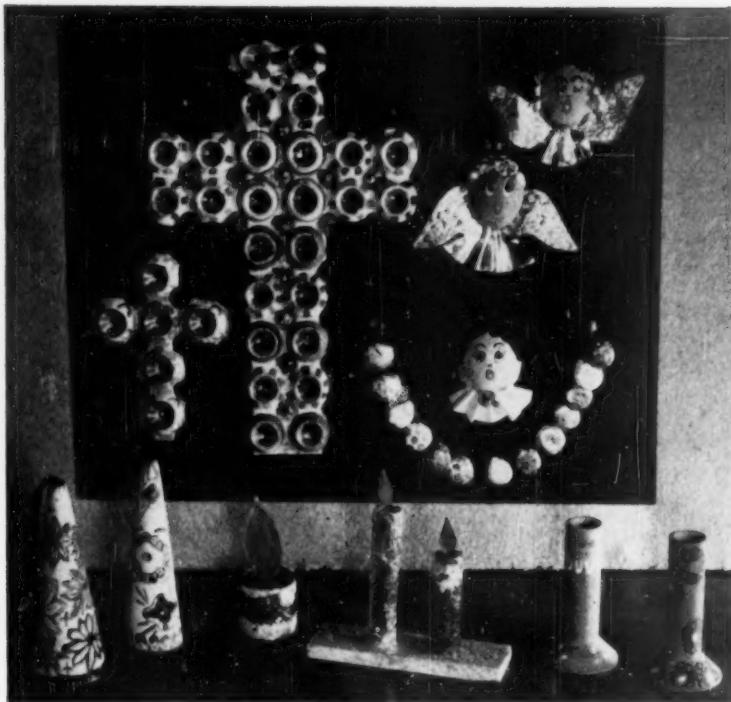
When thoroughly dry, remove from lid and sand until smooth. Many defects can be remedied during the sanding process—after which they are ready to be painted. Painting the ornaments is an invitation to indulge individual whim and fancy in combining colors. The mixture lends itself equally well to applications of oil, tempera, or water color. Water soluble colors can be finished with a coat or two of banana oil to make them permanent. Bright oil colors for design with contrast for background and gilt paint for frame border and back make an attractive finish.



Ornaments from sawdust compound.

WE USED EVERY- THING

HELEN NELSON
Chicago, Illinois



DURING the shortage of materials, we started using scrap for Christmas tree decorations. We contacted a certain manufacturer who saved us a box of the pressed paper cones that held thread for the power machines. Some were shaped like candlesticks so we used them for that purpose and for little bud vases to hold a sprig or two of holly.

First, we painted the spools entirely with bright colored tempera. This was allowed to dry and then the designs were painted on them. This is where imagination can run riot. Some children painted on a coat of shellac or thin glue and, while it was still damp, they shook the spools up and down in a bag of mica snow. The effect was beautiful. Some just allowed the shellac to dry, thus producing a shiny, hard surface. Several boys brought in bits of broken mirror and colored glass and glued these on the cones. The girls brought in sequins, metallic thread, and metallic paper for extra trimming. Strings were tied through the pointed end of the cone and they were ready for hanging. Many of our first batch went to the soldiers for their Christmas trees.

After we had learned the possibilities of these heavy pressed paper shapes, we looked about for other pieces. The pieces that are put between eggs and apples for shipping were used. The paper from the egg crates was cut into various shapes. The most popular were the crosses. The circle shapes were cut into crosses, using four circles vertically and three circles horizontally. Large crosses were made by cutting a double row of circles both up and down and across. Many of these large crosses hung in our windows at school and at home. Separate circles were cut and strung together to give the effect of beads. Little dolls were strung from these circles and various other shapes were formed. These we decorated the same as the cones, being careful to decorate both sides.

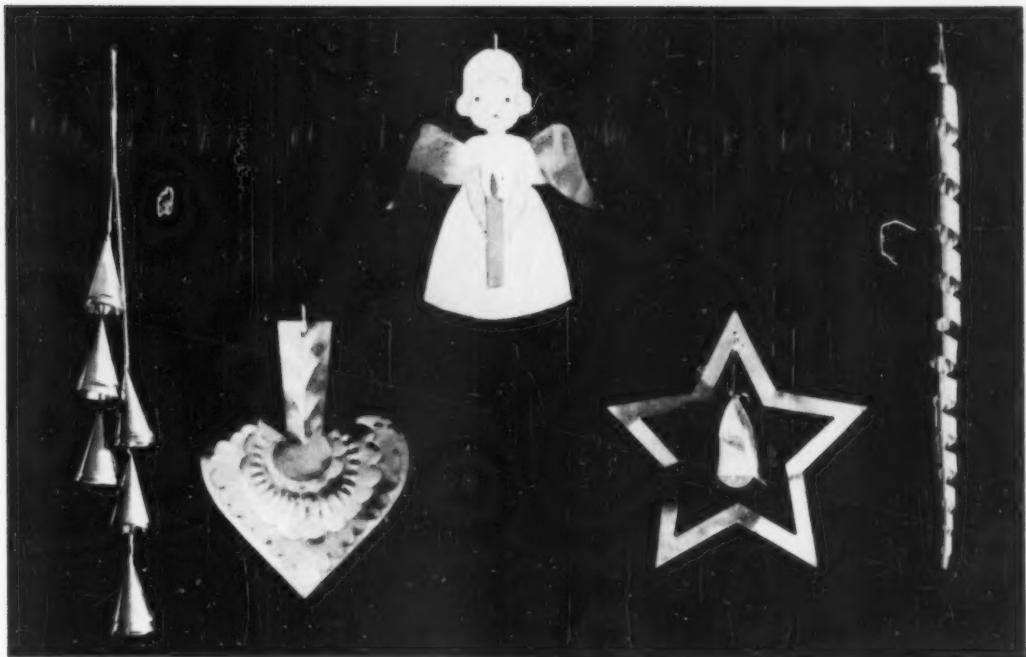
The large circles from apple crates were shaped into angel and doll faces. Some were left with the concave

back and others were given a rounded surface by gluing two pieces together. Angel wings, choir boy collars, Santa Claus beards, crepe paper hair, and many other things were glued to these faces for decoration and to complete the idea. Construction paper, metallic paper, cotton, string, bits of ribbon, paper doilies, and crepe paper were used for these decorations. Remember both sides of the ornaments must be decorated because they turn around on the tree.

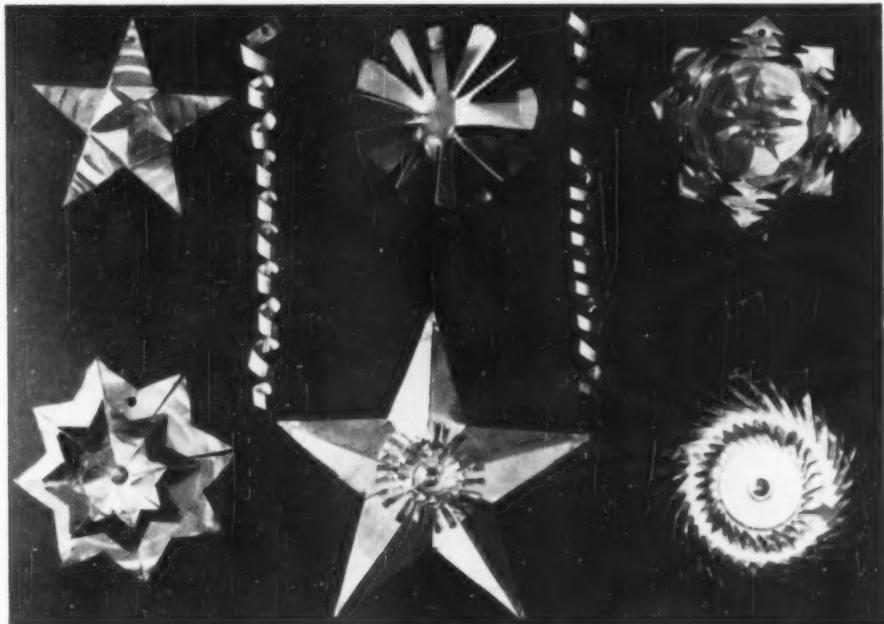
Last Christmas we were fortunate enough to get a visiting teacher to save us some metal foil from flowers sent to a local hospital. We had every color you have ever seen on a pot of flowers. This meant we could make fireproof ornaments. An organization had given a parent several boxes of the metal buttons that candidates for elections give out. This particular kind had a tab that you bend back for fastening. We painted some and, while they were still damp, we rolled them in mica snow. These weren't as brilliant as we wanted so we decided to use the metal foil as a covering. When we decorated our tree, we strung cord string around it from top to bottom and hooked these foil-covered buttons on the cord. The effect was really something to see.

A parent sent us some scraps of white crinoline so we cut out small trees, stars, bells, and stockings. We sewed two together and stuffed them with bright colored paper and foil. Thin glue was brushed on some of them and then dipped in mica snow. Others were decorated by gluing bits of colored paper and sequins on them.

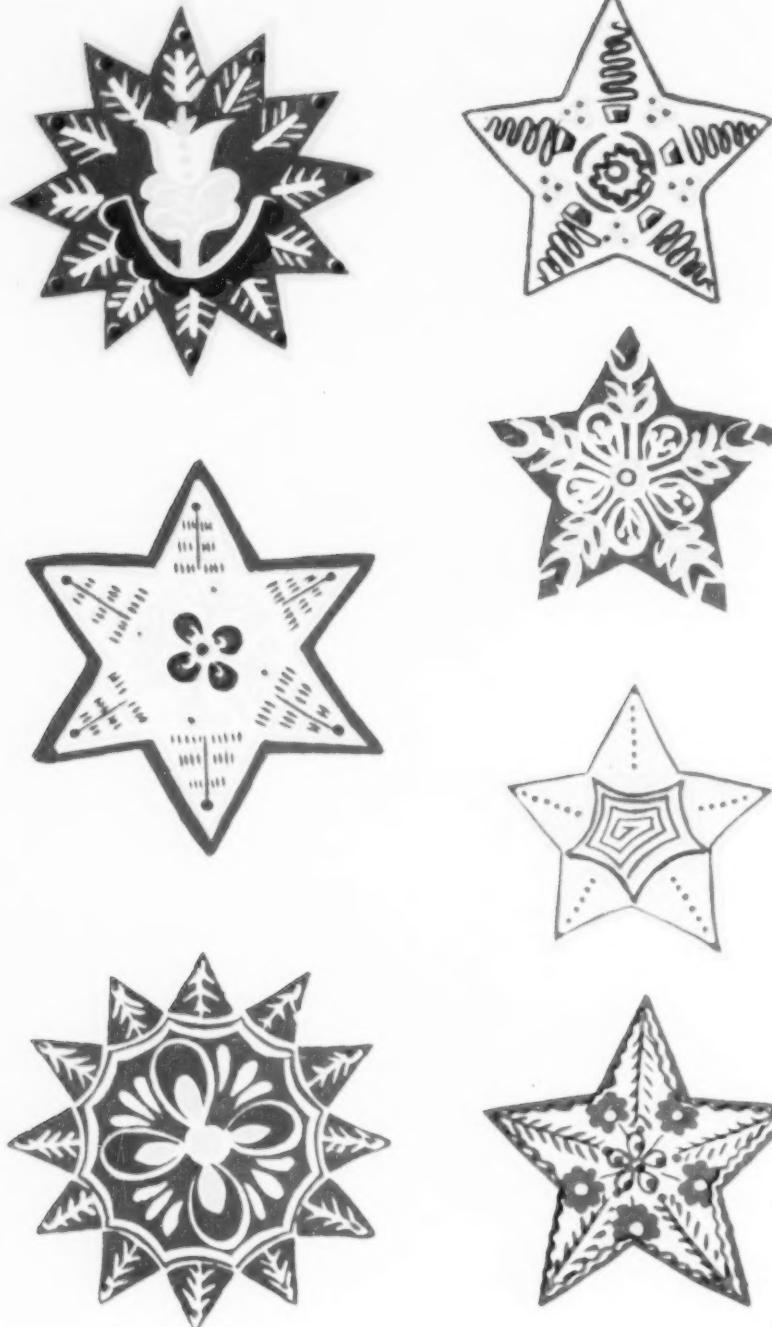
The children made candles for our luncheon table from cardboard mailing tubes. They cut the tubes into 6-inch lengths and stuck a piece of wire through the sides, across the top, and twisted this into a flame shape. The flame shape was covered with red tissue and the tube was covered with the metal foil. These were glued onto round pieces of plywood which were painted with white tempera and sprinkled with mica snow.



These Swedish brass foil tree ornaments were purchased for us at Christmas time by Sonya Loftness during her recent visit to Stockholm. They are made of a very lightweight sheet brass which cuts easily and can be tooled with a pencil, rolled into cones, or curled. For the grades, sheet foils can give much satisfaction and when combined with colored card-board the possibilities for holiday glitter are unlimited.

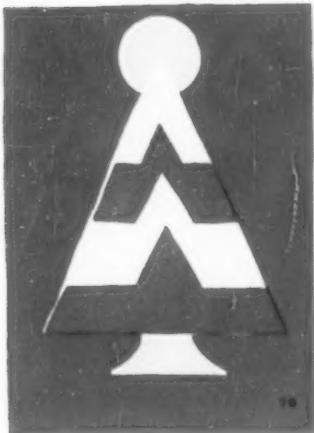
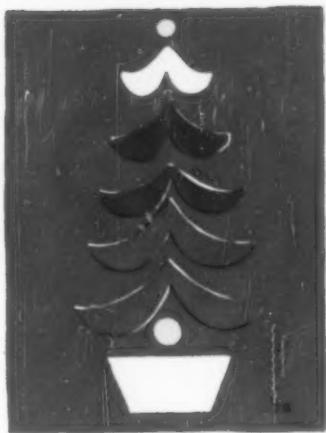


As part of their Junior Red Cross work students of Minneapolis, Minnesota, made thousands of Christmas tree ornaments for their local hospitals. Especially effective were the ninth graders' stars made from tops and bottoms of tin cans. This weight of metal is too dangerous for lower grade children to handle.



Meticulously cut and decorated in tempera, the design motifs are equally lovely on fronts and backs of these little stars of individual creativity. Sleazy materials were ruled out for this project—bookboard and thin wood were preferred. These were part of the huge tree ornament program carried on by the Minneapolis Public Schools when Bess Foster Mather was Senior Consultant in Art.*

*See page 7 of School Arts, September 1950.



Three-color stenciled Christmas cards were made in Minneapolis by the seventh graders of Erna W. Converse at Folwell Junior High School and the eighth graders of Blanche K. Baughman of Jordan Junior High School.



Block Print Cards at Home. The top row shows successful one-color block printed Christmas cards printed on colored papers by seventh grade students of Folwell Junior High School in Minneapolis.

Block Print Cards Abroad. From the "Studio of Barnekunst" in Oslo, Norway, Clara P. Reynolds, former Supervisor of Art in the Seattle Public Schools, received four creatively alive hand blocked greeting cards made by the 13-year-old daughter and one other student of Amy Shantrock Strand.

CHRISTMAS SCRIBBLES

MARGARET REA, Caro, Michigan

"YOU can't teach an old dog new tricks," "Who can be original about Christmas?" "There's nothing new under the sun." To produce original work with these and similar cries echoing in our ears was quite a task for our second year art class. However, the instructor was determined that this year's Christmas problem should be new and definitely turn-of-the-century.

To avoid recurrence of the same old designs we began with scribble drawings. These were done on 9- by 12-inch paper in order that the motifs, when located, would not be too unwieldy to use.

In order that the pupils should not be influenced by stereotyped Christmas decorations we did our scribble drawings early—before even a store window began to show signs of the season. We did a great many, some with eyes open, some with eyes shut, with and without music (no Christmas music). The pupils did not know, at this stage, just what the purpose of these drawings was to be. They were simply loosening-up exercises, in which we frequently indulge.

Then one snowy day immediately after Thanksgiving, the scribbles were produced and handed back to their



owners with a stack of tracing paper and the directions, "Look for Christmas motifs in them."

Then the fun began—"Here's a candle," "Here's a stocking," "I've found some Christmas candy." As soon as the motifs were found they were outlined with black before the student should lose them again in the loop and whorls of the scribble. Then they were traced on the transparent paper, some lines omitted or modified, and others added until a satisfactory design was obtained. Some of the designs were found to be suitable for greeting cards, others for gift wrapping paper, and some for large, decorative Christmas pictures.

The accompanying illustration shows a scribble, and the unit found in it. The dotted lines indicate lines in the final unit which were not in the scribble drawing, but were suggested by it.

Our finished work had a freedom and zest seldom found in Christmas drawings. They were larger, more rhythmic and sure, and each had its own individual interpretation of the holiday symbols—original, different, and yet in keeping with the spirit of Christmas.



CREPE PAPER HOLIDAY WINDOWS

RUSSELL T. ORLANDO

Art Supervisor, Huntington Station, New York

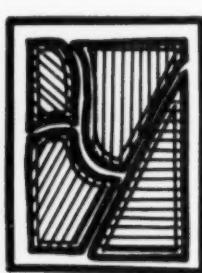
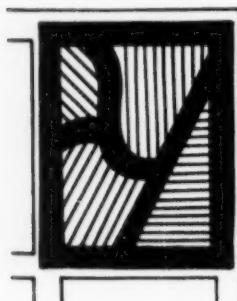
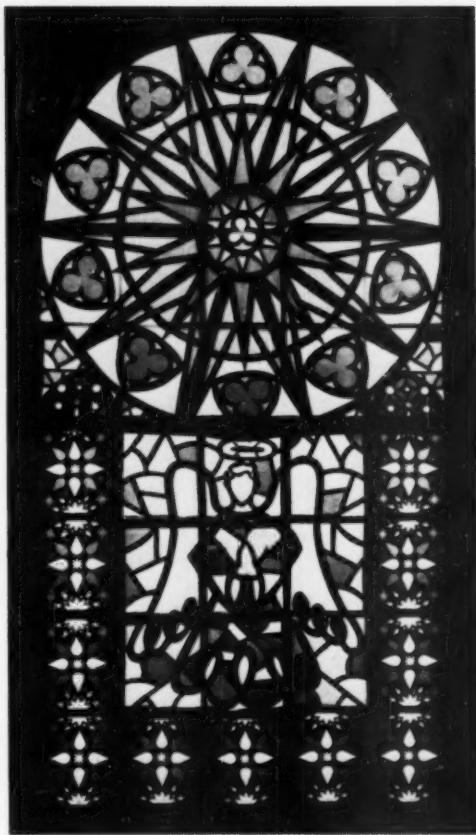
AN INEXPENSIVE experiment involving the use of crepe paper proved to be one of our most worthwhile projects of the year.

Overlooking the main entrance of our South Huntington High School is a large window in full view of the campus. We hit upon the idea of decorating it economically, but festively, with crepe paper for the Easter and Christmas seasons. The lighted window was especially effective at night. It provided the campus with a jewel-like color spot.

The possibility of affixing a stained glass design to the window was proposed to the art students and was received with enthusiasm, from the seventh grades through senior high school. The window dimensions (7½ by 12½ feet) provided the challenge.

The possibilities and limitations of stained glass effects were discussed with the art majors. We strived for a permanent design that would be appropriate for the Easter season as well as the Christmas season.

We decided to cover each pane of glass with a separate panel made of construction paper and crepe paper. The final scale drawing was transferred to large sheets of heavy black construction paper. Since the completed panels were to be fastened to the wooden window frames with tacks, the sections of black paper were cut an inch



larger than the window frames. This allowed for an overlap on which to fasten the tacks.

The "leaded" lines were cut approximately 2 inches in width. Colored crepe paper was then pasted to the filigreed black background and the panels were pressed under several drawing boards to prevent them from warping. Both sides of each panel were then lacquered. Lacquer aided in cementing the colored paper to the background, making the panels more translucent and preventing excessive fading.

All art classes were given an opportunity to contribute their talents. The junior high classes cut the filigreed black panels, using single-edged razor blades. High school classes cut the crepe paper sections, pasted them to the panels, and lacquered them. Several study hall students voluntarily came to the art department and pitched in.

The completed panels were tacked into position for the Easter season and a hall light provided a soft, church-like glow at night.

In evaluating a cooperative venture of this type, three outcomes are noted. Boys and girls engaging in this project learn that unity and harmony are essential. They are challenged with a new technique, a new set of materials that must be harmoniously assembled. The beauty created is transmitted from the physical project itself to the lives of the townspeople in the community.



AN IMPROVED CATHEDRAL WINDOW

HELENA L. COTTERILL, B.S. Ed., Teacher of Art, Willoughby, Ohio

WE HAD spent considerable time studying the various methods of coloring paper windows—such as chalking, colored cellophane, and oiled, colored paper. Our method of the previous year of tinting a very thin, transparent paper with brilliant water color, had not proven satisfactory; the colors were somewhat streaked and the paper had become very dry and cracked. But a method which produced marvelous results with almost incredible simplicity was discovered—one day, as we examined the supply cupboard, eyes rested upon a box of textile paints. These were being used in all sorts of exciting ways so it was decided then and there to do some experimenting.

Our window was brought out of its storage crate and placed on a long table. It then consisted of a center panel picturing the Madonna and her Child, and two end panels of rose window design. The first step was to plan our additions. These consisted of a strip at the bottom of the window approximately 3 feet in width at the bottom and two full length end panels. The latter pictured the angels and the star that hovered over Bethlehem on that

long-ago night. The strip at the bottom simply further extended the previous design.

Patterns were executed on plain white wrapping paper which we get by the roll. When, after careful deliberations, we know which parts were to be cut away and which ones would remain, the pattern was transferred to large sheets of thin plywood. (The kind used consisted of one thickness of plywood encased in two layers of brown paper.) A keyhole saw cut away the parts which were to be removed, after small holes were bored with brace and bit in the corners of each section to be removed. While the cutting was in process, we were busy visualizing and planning a color scheme. The old paper was removed from the original part of the window so that all might harmonize.

We purchased the available colors of textile paint plus an extra supply of white, which proved to be an excellent idea, inasmuch as the colors are highly concentrated and much more white is needed than one might anticipate. Trying out colors on scraps of the wrapping paper used for patterns gave us the idea of using it for entire background.

(Continued on page 10-a)



STAINED GLASS DESIGN FOR CHILDREN

GISELA COMMANDA, A.R.C.A.
Toronto, Ontario, Canada

A TEACHER is sometimes at a loss how to encourage children to make their paintings odd and effective. Being in this position myself, I hit upon the idea of designs for stained glass windows.



The lead ties of the windows are put in with waterproof black ink (so that they do not run when touched by the water color). The background, or various portions of it, usually have a clear color, so in a sky or plain background, slightly lighter or darker or mixed-with-a-little-of-the-other-color best imitates the rich variations of the same color in real old stained glass. The small fillings and objects or figures are often put in with sepia ink dry brush strokes which makes a contrast to the expanse of pure color.

While the choice was left to the young artists, they preferred biblical or heraldic subjects. The originals of the children's paintings shown were quite large, as much as 2 or 3 feet, and were designed and painted in class by children from 12 to 14 years. Some good, heraldic examples and photographs of old stained glass windows, to show the general construction, can be looked at now and again but not copied.

THAT HOLY NIGHT

The little star of Bethlehem
Poured forth, that Holy Night,
A beam of Heaven's beauty,
A ray of guiding light,
Three Wise Men from the Orient
Saw the star that day,
It led them to the stable,
Where the new-born baby lay.

A multitude of angels
Descended from on high,
They sang a joyous song,
While gliding through the sky
They 'wake the sleeping shepherds,
Told them of the birth,
Told them that the Christ Child,
Was born to all the earth.

They approached the lowly manger
And gazed on God's creation
"King of Kings, Lord of Lords!"
They knelt in adoration,
He, as the star of Bethlehem,
Was born, that Holy Night,
To lead and guide the world
By a beam of Heaven's light.

—Patricia Gaven
Student of Katherine Tyler
Birchwood, Lake View High
School, Chicago, Illinois

A PAPIER-MÂCHÉ SHRINE

SISTER GRACE AGATHA

St. Brendan's School
Brooklyn, New York

Encouraged by their success in winning the first prize at the Art Crafts Exhibit at the Brooklyn Museum in 1947 for their life-size sculptures of African animals, the boys and girls of St. Brendan's Vacation School in Brooklyn, New York, set out to reproduce the shrine of Our Lady of Fatima in the St. Brendan's Church.

Supervised by Sister Grace Agatha, Principal of St. Brendan's School, the young enthusiasts set to work with hundreds of strips of newspaper and plenty of paste from which they fashioned the large figure, the three shepherd children, and a few sheep. There were long and often discouraging hours of work but the group was finally completed and proudly displayed, winning first prize at the Catholic Youth Organization Craftwork Exhibit held at the Brooklyn Museum in 1948.



Our Lady of Fatima is probably the first of its kind and emphasizes the value of simple materials in third-dimensional work. The material becomes a means of feeling out the form and is not subordinated by the necessity of complicated tools or media.





Removing the muslin the next step is to punch holes for the lacing. Boys at rear are connecting cardboard cores, from a local factory, with tape, then painting them gold to represent organ pipes.

CHRISTMAS BELLS — WITH PAPER TAPE AND FLOODLIGHTS

RAY P. FIRESTONE

Art Teacher, William Penn High School, Harrisburg, Pennsylvania

MOST of the knowledge and skill needed to turn out large decorations is gained through experience and personal inventiveness at the moment of need. The Theatre Arts course in college of course will be of real value if there has been an awakening to the many, many materials which can be put to work in creating, inexpensively, what might otherwise require the outlay of a small fortune.

During the planning stage of an annual Christmas Pageant, we decided to create, inexpensively, a rather dramatic effect through the use of huge bells, red ribbon, winter laurel, and floodlights.

How to make a bell 4 feet tall and 3 or $3\frac{1}{2}$ feet in diameter at the rim was an imposing problem.

We started by making sketches of various shapes of bells. At last we settled on a rather simple design, similar to a Gothic style still to be heard tingling melodiously from picturesque bell steeples which dot the French landscape.

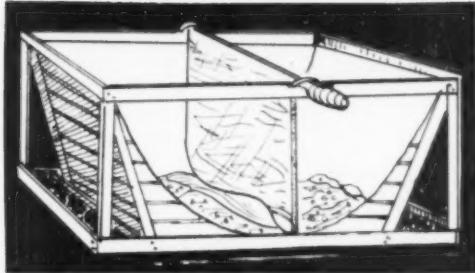
60 SCHOOL ARTS

Next, we made a very careful drawing of the contour of the bell in actual size on large sheets of $\frac{1}{4}$ inch graph paper, glued together to give us enough working space. This was then traced on a piece of wood and cut out on a jigsaw in our wood shop.

After talking over a number of possibilities of construction, we decided to make a cement mold for the bell and cast it by using gummed paper tape, a half of a bell at a time; paste or lace together the halves and treat the bells, as assembled, accordingly.

Now our shop department came into the picture and constructed a box to be used in making the mold. The wooden template, cut out with the jigsaw, was then fastened to the top of the box at the center so that it would swing freely back and forth within the box. A handle was fastened to the template to aid in swinging it uniformly.

A few feet of heavy, but pliable, wire screening was on hand as the right proportions of cement and sand were mixed in an old wheelbarrow borrowed from the building custodian. Once the cement was properly mixed, a



Forming the cement mold with the wooden template.

portion of it was poured into the box and the screening was pressed into it as a reinforcement. The remainder of the cement was then poured into the box as we were able to shape the mold with the aid of the swinging template. The bottom of the mold had to be shaped and left to dry and harden partially before succeeding parts of the side could be built-up and shaped. As the cement gradually hardened, we continued to swivel the template, periodically, in order to be assured of a uniform shape. The thickness of the mold was 3 to $3\frac{1}{2}$ inches.

At this point it is well to bring out this fact that we learned: a cement mold of this thickness is extremely heavy and cumbersome; therefore it should be constructed in a room in which you intend to complete the project.

When the cement mold had become sufficiently dry, we fitted three pieces of unbleached muslin into the mold. Wetting the muslin in advance helped to get a smoother fit. We allowed a few inches of muslin to drape over the edges of the mold so that it might be easier to remove the paper form from the mold, should it have a tendency to stick.

Once the muslin was placed in the mold we brought our gummed paper tape, 3-inch width, onto the scene. With the aid of a bucket we ran rather lengthy strips of tape through water, similar to the method used by a photographer in washing negatives.

We began pasting the tape at the top and in the center of the mold and pressed it right on down to the rim of the bell, pressing firmly against the muslin. Succeeding strips were laid so as to overlap the preceding, and working to the left and right of the center strip alternatively until one complete layer was in the mold. Without waiting for the first layer to dry, a second and a third layer and last layer were placed in the mold. We found that three layers were necessary in order to have the proper rigidity for the bells to hold their shape.

By the following morning it was a simple matter to lift the paper form right out of the mold. We carefully pulled the muslin from the paper form and repeated the process for the second half of our bell.

We divided a group of boys into teams. Two or three were the molders, the punchers and lacers or painters. The punchers, using leather punches, placed neat holes all along the inside edge of each half of a bell—about $\frac{1}{2}$ inch from the edge. The lacers, using braiding cord,

laced the two halves together. Finally, another boy ran two or three strips of paper tape over the lacing and our bell was assembled and ready for paint.

In order to stiffen the paper bells a bit more, which really isn't too necessary since the paper tape becomes very hard and stiff by itself, we gave the bells a coat of shellac, thinned slightly with alcohol. Following a drying period, we painted the bell with gold paint both inside and out. One coat seemed ample.

While these final steps were going along rather smoothly, we were thinking of how we could put some sort of indirect lighting into each bell. We bought a dozen balloons, round ones, and inflated them. We then covered the balloons with our trusty gummed paper tape. When the tape dried we deflated the balloons, and we had nice, round, hollow bell clappers into which we fastened an electrical socket and flood bulb. When finally attached to the inside of the bell, we ran the electric cord up the clapper rod and we had a most handsome indirect light which puzzled quite a few persons who could not figure out the source of the light. The clappers were also painted gold.

A stout rope was dropped from a skylight in the center of the auditorium. We tied three of our bells to the rope at varied elevations in order to make a pleasing arrangement. Red ribbon was fastened above the uppermost bell. When everything was adjusted we gave our masterpiece a final touch. We quickly sprayed fixatif on the cotton batting, atop each bell, and sprinkled a few handfuls of silver sparkling tinsel over it. Then the entire decorative design with streamers of fresh laurel attached, just beneath the knot in the red ribbon and stretching to eight or ten points in the auditorium, was hoisted overhead. Needless to say, when the light director darkened the house lights and threw on the floodlights in our bells, along with a few colored floods strategically placed about the balcony, we were all very much surprised and pleased.

Acknowledgements to Miss Naomi Morelock and Mr. Jerome Getty, of the Harrisburg School District, who gave able assistance as the project developed.



Bell clapper with floodlight installed.



Old English letters cut from gold paper and three angelic choir boys of crepe paper introduced our display.

"DECK THE HALLS"

CECILIA H. PEIKERT

Illinois State Normal University, Illinois

TO MOST of us our traditional Christmas pictures and objects are comfortable as old friends. We eagerly unearth and dust off each one, happy to see them again, but slightly dismayed to find that like old friends they are not so fresh and new as they once were. However, it is possible to disguise the signs of age and make them appear not only new but more exciting than ever.

Such a venture was carried out on our campus. The fact that the display described was housed in six large, lighted, built-in cases in the lobby of our library need not deter those who have nothing but a bulletin board or window sill as a foundation for such a purpose. It will adapt itself readily to either.

Because Christmas carols are so much a part of the season—so well represent every aspect of it—we decided upon this for the central theme of the display. The old, familiar carols known to every child were selected. Those we chose were: "Adeste Fidelis," "It Came Upon the Midnight Clear," "Silent Night, Holy Night," "O Tannenbaum," "We Three Kings of Orient Are," "O Little Town of Bethlehem," and "While Angels Watched Their Flocks."

A heavy grade of white drawing paper 18 by 24 inches was transformed into sheets of music by ruling with gray ink and filling in the actual notes of the carols. The edges of these sheets were burned slightly to give the appearance of age. This work of art was then ruthlessly pierced through the center and pieces were torn back from that point, but not detached. These edges were curled back over a pencil until they formed a frame.

Two methods were followed from this point in finishing the displays. For the simpler illustrations a picture appropriate to the carol was placed back of the opening in the song sheet, completing that particular carol. In the more elaborate illustrations, actual figures were used. Blue cellophane was first placed back of each opening in the song sheets. A scene using Mary, Joseph, and the crib served for "Silent Night." "It Came Upon the Midnight Clear" was illustrated with one angel fashioned in a most modern way of plastic and aluminum. "O Tannenbaum" was represented by a modernistic, spongy, green, conventionalized tree complete with small packages at its base. "We Three Kings of Orient Are" pictured the three Magi advancing towards the star. Figures used were purchased at the variety store but because their finish was so poor, all were repainted in oils.

Old English letters cut from gold paper and fastened to white scrolls formed the names of the carols and added dignity to the display.

In order to focus attention upon each scene we felt that lighting was necessary. This amateur job of extension cords, tin cans, and mirrors for reflectors was well hidden behind bases of white bristol board. Light, therefore, came from below each scene in such a way as to cast shadows of the figures, and the blue cellophane gave the scenes a somewhat ethereal quality.

To introduce the display a group of three angelic choir boys fashioned from crepe paper, rubber cement, and patience were stationed in front of golden pipes representing an organ. These pipes were mailing tubes covered with gold paper and cut in unequal lengths to give the desired effect.



A heavy grade of white drawing paper was transformed into sheets of old manuscript music.



WE DECORATE THE GYM

BERTHA ELEEDA MALCOLM, Art Teacher

GRACE M. BUTLER, Supervisor

Niagara Falls, New York

SEVERAL times each year the gym requires a "new look" when the junior or senior class takes over. Much preparation and planning has been necessary before the orchestra plays its first "jive."

Weeks before the dance, the theme is selected, and before long, classes are busy making their first sketches. Very soon enlargements are made on the brown wrapping paper, many approximately 8 to 10 feet high, remembering the wide expanse of wall space, the height of the ceiling, etc. White chalk was used for the drawing on the brown wrapping paper and then poster paints were used for painting the figures and snowmen. The lettering, "Merry Christmas and Happy New Year," was painted red and green with white for the snow effect. The basketball baskets always create a problem. Here we painted the supporting boards a blue and then put on silver metallic stars which solved the problem in a satisfactory manner.

The lower part of the walls are of yellow brick. Much patience and "stick-to-itiveness" is required when the

pupils "hang" the large cut-outs. Scotch tape is just out of the question, as the bricks are rough; the room temperature changes, the cut-outs are too heavy. The only satisfactory method we have found is in using a nail which is hammered into the cement between the bricks. Bent nails result if the nails are not held at an angle when hammered. Hurt fingers from girls inexperienced in using hammers; soiled fingers and faces; weary committee members; but all in the fun of helping transform the gym ready for the excited junior class members.

The invitations, favors, and dance programs were made by other committees in keeping with the snowman theme.

Comments like the following are heard: "Oh! Isn't it lovely!" "There's the figure Shirley painted!" "Where's my snowman?" "Never expected it would look like this!" "And see the snowballs!" "Much nicer than last year, isn't it?"

Materials used:
Brown wrapping paper, 24 by 36 inches
Poster paint
Metallic paper
Chalk



A simple and direct method of making effective, large scale murals, backgrounds, or stage sets for any seasonal or holiday festivity.

A CHRISTMAS MURAL

MILDRED E. PRATT
Art Supervisor
New Brighton, Pennsylvania



SELDOM has a school project brought as much enjoyment to our community as the Christmas mural we made for the front of our school building.

For several years our art and manual arts classes have worked together to produce attractive Christmas displays to be used on the lawn or building. Each year the project has grown more elaborate. Now it is an annual event which is enjoyed not only by our own but neighboring towns as well.

In planning this year's display, we decided to use a choir of heavenly angels surrounded by clouds, against a sky of dark blue with sparkling stars. The town of Bethlehem was to appear as a silhouette below. We decided our mural should be large enough to be seen easily from a distance and well lighted to bring out its sparkling beauty.

Plywood was used for the construction and it was painted back and front as protection against the weather. It was made in sections so that it could be moved between the art room and shop for various stages of cutting and painting. Each angel measured nine feet from the bottom of the white robes to the top of the gold wings. Their

faces were painted in oils by several of the girls, whose special talents in portrait painting gave the realistic appearance that appealed to the public. The robes, wings and stars were sprinkled with diamond dust (ground glass) while the enamel paint was still wet.

Our manual arts instructor, Mr. Ivan Coene, spent many hours with the boys of his department cutting the seven different sections. A space of 4 inches was left between each section to take care of the flood lights used for the indirect lighting. From under the top cloud the brightest light shone down to cast a heavenly glow from above. The finished project measured 25 feet high and 16 feet wide, and was set 9 feet above level of the ground.

With the cooperation of the music department an amplifier was set up in the building and Christmas carol records were played every night for two weeks.

The interest of the entire student body and faculty was evident as they saw the work progress from day to day. With the wonderful cooperation of our superintendent, Mr. E. B. McNitt, and the interest of the members of our school board, our unusual display was made possible.

HOLIDAY TABLE DECORATIONS



HELENE CALICOTTE
CONDON

Fine Arts Department, New Jersey School for the Deaf

Angels made of tin cans and a miniature country snow scene with houses of wooden blocks, tree silhouettes of wood and twigs. Snowmen are cast from a rubber mold, the snow is cotton and the roofs are construction paper.

IN THE New Jersey School for the Deaf the girls and boys look forward to their birthdays just the same as thousands of normal children do. The school is a residential one, and it would be impossible to have some 350 individual birthday parties. To meet this need, monthly birthday tables are arranged the third Wednesday of each month at dinner in the main dining room. Each boy and girl, who has a birthday during that month, finds a special place at the table with place cards, favors, and center table decorations.

The decorations are made by one of the art classes. Different ideas must be worked out each year, as the same children sit at the same months' table for several years. It is most convenient to turn to the special days or holidays for inspiration. Some months offer numerous suggestions, while a few do not have outstanding or traditional days. Suggested themes are:

- September: "Back to School" and "Baseball"
- October: "Columbus Day" and always "Halloween"
- November: "Fall Season" and "Thanksgiving"
- December: Numerous Christmas subjects
- January: "Snowmen," "Skiing," "Winter Landscapes"
- February: "Patriotic Subjects" and "Valentine"
- March: "St Patrick's Day"
- April: "Easter" and "April Showers"
- May: "May Pole" and "Spring Flowers"
- June: "Circus" and "Vacation Time"

July is combined with June and August with September, in order not to leave out the children with birthdays during these two months.

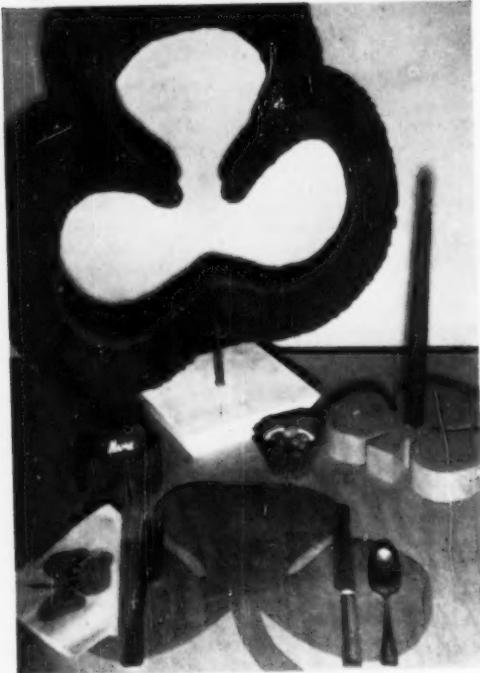
Although the same subject may be used each year, different interpretations of the traditional symbols are enough to give variety. For example, "Thanksgiving," a serious subject which can be made beautiful in an Indian theme, a horn of plenty, real vegetables or fruit in an arrangement, or innovations of the pilgrim customs.

Each subject may be interpreted in ten or more various mediums, such as pipe cleaner figures, subjects modeled

of paper pulp or clay or plaster, cut paper figures and place mats, wooden silhouettes, newspaper or wooden armatures covered, miniature scenes, tin or metallic paper figures, and silk screened napkins and place mats. By using these mediums the table should be both individualistic and creative, having no resemblance to decorative articles found in the commercial shops.

The children like the human element in their decorations, besides the fun in making the figures with various personalities. One of our most interesting tables was in celebration of a victorious girls basketball team. For this, individual basketball girls, in action poses, were dressed in crepe paper uniforms of the school colors. Pipe cleaners were used to make the little figures. The heads and basketballs were made of rolled paper pulp and covered with flesh colored and brown crepe paper. The center piece was a replica of the basketball court with two teams of larger pipe cleaner figures. The same type of figures were made to illustrate "April Showers." The girls wore colorful raincoats and carried umbrellas using swab sticks and tooth picks for handles. The larger rain figures for the center had English walnut shell heads. One January table had pipe cleaner skiers stapled over little pieces of cotton, to represent snow, on each place card. The figures were covered with candlewick yarn to give them the feeling of warm ski costumes. The center piece was a hill of newspaper foundation covered with cotton to hold numerous figures and a ski jump cut of construction paper. Little pieces of evergreen trees were placed at the sides and ends to give it a natural look.

Modeled pieces make most interesting center decorations. Paper pulp is perhaps the cleanest medium for children to work with and is light weight when dry. One large (10 inches) rabbit was modeled originally to hold a paint brush and a decorated blow-out egg shell. The next year the same rabbit was used, but in the role of a mother wearing a fancy Easter bonnet of felt and carrying a silk parasol. Junior size rabbits of paper pulp were made for each place. Clay modeled snowmen can have very



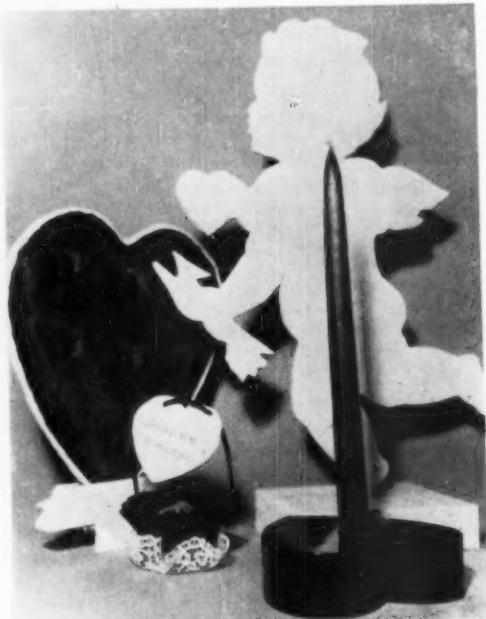
St. Patrick's utilized the shamrock in crepe paper on a wire frame and as a wooden candle holder. Place mat and place cards were of cut paper and napkins were silk screen printed.

amusing personalities. Use a heavy wire armature to support action-posed arms and heads. After the clay has dried all the way through, decorate with showcard paint. Smaller snowmen made from a rubber mold and plaster are cute favors when placed on a circle of blue cardboard for the place card. To replace the traditional candy cup favors, the small snowmen can carry peppermint sticks. These can be tied on with red wool craft yarn, thus giving each tiny figure a gay scarf.

Armatures of both paper and wooden sticks make a quick foundation for less graceful but effective figures. Paper rolled up, bent in the center, and stapled to heavy cardboard or a block of wood is perfect for Halloween Ghosts. Drap a rag over the paper form and tie a black cord around the neck and paint large eyes on the cloth. Large snowmen can also be made by wadding three different sizes of newspaper, tying them together with string, and covering with cotton batting. Take small sticks about a half inch wide and the desired length, nail together for a hunched back old witch. Use a small wad of paper for the head, covered with crepe paper. Dress her with crisp crepe paper dress, raffia, or yarn hair stringing down, and a construction paper traditional witch hat. Place her hand on a trimmed-down twig to represent a crooked staff, while she leans over a large pot made of papier-mâché molded over a cup, and paint the outside black and the inside red. Suspend with black cord from three dowel sticks tied at the top like a tripod, and under the pot place a crepe paper fire.

Wood can also be used for simple silhouettes of cupids, turkeys, and Christmas trees; usually plywood is best for this. Thicker pieces of wood make decorative candle holders when cut in shapes of hearts, shamrocks, patriotic shields, letters, and numbers. These wooden forms can be painted with either showcard paint or enamel. One time

Our Thanksgiving centerpiece was a mannequin from the sewing department dressed as a pilgrim woman. Valentines suggested a plywood cupid, wooden candle holder, and a quilted heart.



we padded a plywood heart shape with red satin and buttons, and covered the edge, where the tack heads show, with white or red cotton roving adhered with household cement. Heavy wire, like coat hangers, may be bent into shapes and covered with crepe paper pleated on the sewing machine, as we made a shamrock.

One November we borrowed a small sized mannequin from the sewing department, and the girls dressed her like a pilgrim for the center of the table.

Many miniature landscapes and scenes can be assembled by using blocks of wood for houses with twigs of bushes for trees. Construction paper roofs and porches make interesting architectural exercises. Replicas of the school buildings are good for a "Back to School" scene.

It is often difficult to find the correctly decorated paper napkins to harmonize with the subject you wish to carry out. Try silk screen printing a design on plain napkins. This can be especially effective when using school initials or mascots. It is also an interesting way to decorate place mats, when a large number are needed, as in our case of the two months combined for the one birthday table.

Last, but perhaps the easiest to make in the elementary grades, are the interesting forms which can be made of construction paper and heavy white paper colored with crayons. If cut double the forms will stand alone. These make nice place cards, as well as center pieces, in the form of clowns, shamrocks, hearts, turkeys, pumpkins, etc. Place mats cut in decorative forms add interest to the table, and make a change from the traditional 12 by 18 inch rectangles. By gluing the paper in three dimensional forms, interesting Christmas angels and trees can be made. Metallic papers add variety for the children.

There are so many possibilities in making interesting and varied decorations, one could keep on experimenting with materials and ideas for many years without repeating or copying from the commercial companies.



A pipe cleaner figure with walnut head, crepe paper clothes and umbrella carried out the seasonal idea of "April Showers."

A paper pulp rabbit with a paint brush and jars was surrounded by decorated eggs in paper grass.



Mrs. Rabbit and junior stroll in the Easter Parade wearing beribboned felt hat and carrying a silk parasol.



VALENTINES

CUTTING VALENTINE LACE

An Educational Experience

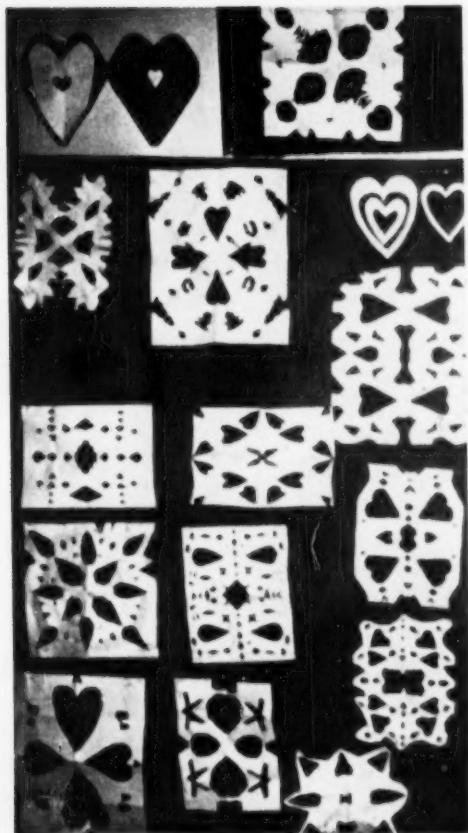
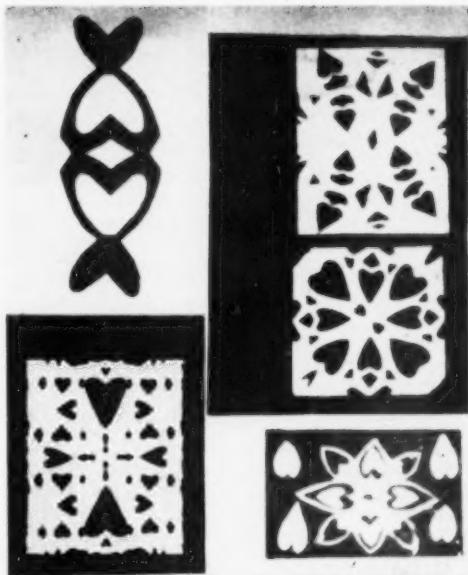
JESSIE TODD

Laboratory School, University of Chicago

A VALENTINE

I wish I were a valentine,
All prettied up with lace,
With big wide smile,
All over my face.
The cutest little valentine
On all St. Valentine Day
The cutest little valentine
And, oh, so very gay.

Written by Brenda Berman—Age 9
Laboratory School, University of Ch~~icago~~



Which is more educational . . . to buy paper doilies ready-made or to have children learn to cut their own valentine lace?

We cut our own Valentine lace and found it had many educational advantages.

1. LEARNING. Children forgot how to cut a heart from one Valentine's Day to the next. It took the teacher $1\frac{1}{2}$ minutes to show them again how to cut a heart. In 5 minutes she showed them how to fold a paper diagonally and cut hearts on the fold, how to cut a heart that is fastened together on the side so that it opens like a book, and how to cut a heart that opens at the top. Bob changed it so that his design had smaller hearts fastened to the larger ones. (Lower right-hand corner.)

2. After the learning from the teacher came the INVENTING. The illustration shows how children invented designs by folding the paper in different ways and cutting holes. Sometimes they cut rows of little, round holes. When pasted on red, the effect was that of little dots.

3. SHARING. By pinning their valentines on these mounts as the class period progressed, they shared their experiences with each other.

4. BEING INSPIRED. The children were being inspired by the work of others.

5. BEING HELPFUL BY SHOWING ANOTHER HOW TO DO SOMETHING. Such remarks as these were heard: "Mary, please show me how you cut yours." Mary sat with her friend and helped her.

6. MAKING PRACTICAL USE OF WHAT WAS LEARNED. This class period was 45 minutes long. Before school and at home after this art lesson, children used the lace to make valentines with original verses. They covered a hat box with lace for the room Valentine Box.

WASHINGTON'S BIRTHDAY



PATRIOTIC APRONS OF PUFFED TISSUE PAPER

MARY H. APPLEGATE

Shamokin, Pennsylvania

WE USED a sheet of white tissue paper about 28 inches long and 16 inches wide. On the bottom we drew a big shield about 18 inches long at the longest part and 16 inches wide at widest part. On the stripes at the bottom, which were about an inch wide, we puffed tissue paper on both red and white stripes. To puff tissue paper, put paste, a small amount at a time, on one under-edge of a strip cut a little larger than the area to be covered. Place along edge of stripe, gather the edge as you work. When you have reached the end of the stripe then gather or puff the lower edge by putting on paste a small amount at a time, and gathering it in as

you go. On some we merely puffed the white stripes, coloring the red ones flat with red crayon.

In the part above the stripe the field of blue was colored with crayon, leaving the rows of white stars. This forms the yoke; white ties of tissue paper are pasted to the sides.

Above the yoke we have a smaller shield for a bib. This shield or bib can be 12 inches from tip to point at bottom and about 9 inches wide. Here again we had a blue field with white stars.

A ruffle of white tissue paper was gathered and pasted to the underside, going completely around the apron.

WHEN YOU USE STARS AND STRIPES

Never use them in the same arrangement as those of our flag. When the flag is used for decoration it must never be put to functional use. It

should be used only as the flag of our country. It must bear the correct number of stars and stripes and be displayed only according to rule.

EASTER



EGGHEADS ALL

DORIS SCHAFER, Alhambra, California

MAKING egg faces can be enjoyed by children of all ages. It also lets you "have your egg and eat it, too," for the egg's contents are blown out and only the shell is used. To blow out an egg, make a pinhole at one end of the egg and a larger hole at the other end. Holding the egg over a bowl, blow into the pinhole. In time, the egg will come out. Wash the eggshell thoroughly and let it dry. When completely dry the egg may be dyed in a very weak solution of red vegetable coloring (some eggs may also be dyed yellow, brown, red-brown, or left natural, depending on what they are going to represent).

When the egg is dry it may be decorated. Fur, cotton, crepe paper, and construction paper make realistic hair. Eyes, noses, and mouths can be made of paper, cellophane, sequins, or small buttons and beads. Various bottle caps, paper, feathers, and other decorations can be used to make hats. Half of a ping pong ball is useful for making a hat with a round crown, such as a derby. Household cement makes an ideal adhesive for fastening the decorations to the eggshell. It dries quickly and holds well. When the eggs are finished they can be placed in paper collars about 5 inches long. The ends of the collars fasten with interlocking slots. With good care these Easter decorations will last indefinitely.

THE EGG AND EASTER

JOSEPH CHARLES SALAK, Chicago, Illinois

THIS Easter 1950 is the nineteen hundred and seventeenth anniversary of the first Easter. The name Easter, festival of man's redemption, probably antedates the resurrection of Christ. Our English word "Easter" is borrowed from pre-Christian Anglo-Saxon days as are the names for the days of the week, viz.: Sun's day; Moon's day; Tiw's (Mar's) day; Wodin's day; Thor's day; Frigga's (Wodin's wife's) day; and Saturn's day.

Oestra, the beautiful fairy-like goddess of Spring for ancient Anglo-Saxons, not only was the promise of fertility, and new life, but according to legend changed her pet bird into a rabbit. The elusive hare continues to build his nest like a bird and being of a generous nature fills it with bright colored eggs which children search for at Easter time. Persians, Egyptians, Greeks, Gauls, and Romans continued this belief that new life was within the egg. Christian people, after the resurrection of Christ, compared the egg to his tomb. Roasted eggs were a special dish at the Passover seder table of the early Hebrews who considered them as being symbolic of creation and new life.

Our American Indian was probably one of the first to cast off old apparel and don new attire in observation of the springtide festival, a practice commercialized in our modern Easter parade.

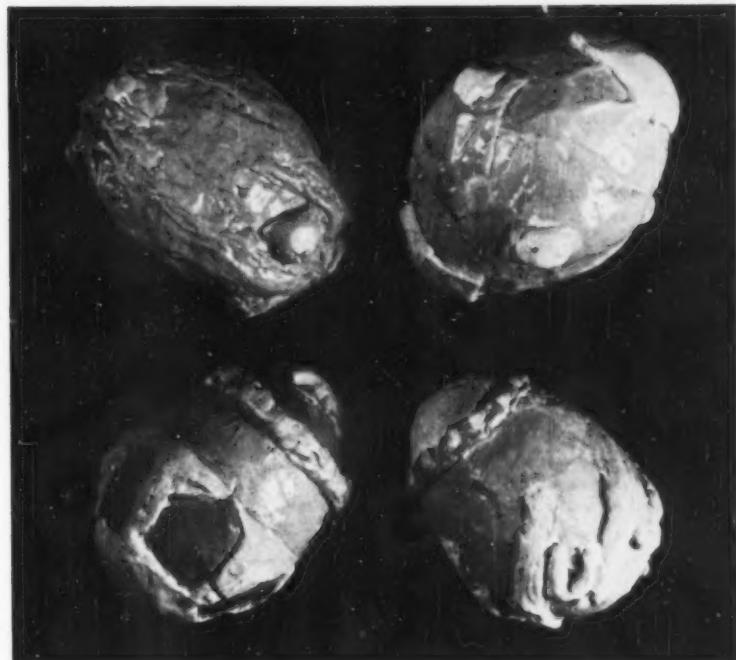
Over eighty years ago our American forebears really worked over their Easter day preparations and started shortly after one Easter to prepare for the next. They gathered berries, bits of bark, grasses and herbs to be set aside for egg-dyeing. Pure yellow was made from laurel leaves and dye-flower; yellow-green was produced by the catkins from poplars; the bark of Black Jack, or scrub oak and red maple bark was steeped into boiling water to achieve black; vivid red from lichen or dyer's moss; bright blues from the indigo; green from indigo, hickory bark, and laurel leaves; cedar tips and lilac leaves became a deep purple; and soft browns from an extract of walnut leaves. These became the first primitive package of dye supplied by nature. They are still available for those who enjoy tramping through the woodland and hunting for them.

(Continued on page 12-a)

THE EASTER EGG . . . An Opportunity for Structural Design

MARIA K. GERSTMAN
Marion, Iowa

With paper, cotton, and boiled starch a new surface is built on top of the original shell.



WE UNDERSTAND that structural design is a design that conforms to the surface structure of an object. But how will we explain that to a child? To do it successfully, we have to actually show how such a design may develop.

A project that lends itself to just such an exposition, and one that utilizes the excitement and anticipation that greets the holiday season and the coming of spring, is the designing of an Easter egg. With a slight variation in the choice of material, this project is easily adaptable to the educational level of lower as well as upper grades. While the student of the lower grade will best use newspaper strips and heavy blotters (rainbow color assortment) with the boiled starch for his papier mâché creations, the student of the upper grade may substitute cotton for the blotting paper in order to obtain a strong relief effect.

The preparation is the same for students who are either beginners or advanced. Each child is supplied with a few sheets of newspaper to cover and protect his desk, a piece of waxed paper to work on, a paper cup into which he receives some boiled starch (medium thick), additional newspaper or paper towel for the papier mâché, and either tinted blotters (not more than two or three harmonious colors) or a small quantity of cotton (the type that is used in bandages or for toilet purposes) which the child should fold into a clean handkerchief while not in use. Having brought two hard-boiled eggs from home—one as a substitute in case of an accident to the first one—the child is ready for action.

The first step consists of tearing paper into small pieces or into narrow strips that are separately laid upon the

waxed paper and thoroughly moistened with the starch. (In case the product is not to be painted, only the blank part of the newspaper or paper towels should be employed.) These softened paper fragments then are laid evenly over the whole surface of the egg. The papier mâché is left to dry for twenty-four hours and the beginning of this drying period—the second part of the class period—offers the strategic moment for discussion.

It is easy to see that if the new surface of the egg had been built with paper scraps of various colors, it would, in itself, have produced some kind of a structural design, however boring to the eye because of its similar parts and their haphazard arrangement. How could the monotony be removed, yet the structural idea be preserved? The children themselves should find the answer. It may be done by choosing fragments of different size, shape, and color, which combined and rhythmically repeated—because of the formal balance of the egg structure—produce a form movement that results in the building of the egg surface! There are more questions to ask and they all should receive individual consideration: Which areas on the egg are emphasized by their unique location? Which color is to dominate? What factors determine how often a form-group is to be repeated for a best result?

When the second part of the project—the designing—begins with the next art lesson, each child should have an approximate idea in mind of what he intends to do. For the ones working with blotters, the task consists of tearing one, two, or three, differently shaped fragments from the blotter (the paper must be torn, not cut, for better adhesion to the first layer of paper). These fragments are

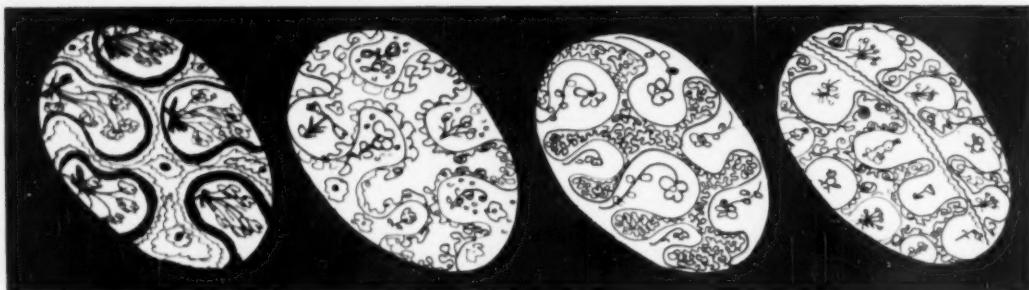
held against the egg surface to match them for size as well as to determine the number of units necessary for the design. When the fragments are adjusted, they may be duplicated by holding them upon other blotter paper which is torn accordingly. Because of the thickness and therefore resulting inaccuracy, it is not practical to tear more than two layers at a time; however, since a form-group usually is not repeated more than three or four times, such time saving procedure is unnecessary.

When the layout of the design has been made, the paper fragments are thoroughly wetted on both sides with the starch paste and separately laid upon the waxed paper to absorb as much as possible of the moisture. Completely softened, the pieces then are lifted onto the egg surface where they are molded and pressed against the background. The pastel colors of the blotters, which do not "run" if the starch is not hot, do not have to be painted but may be glazed, together with the white background, for a glossy appearance and better wear. If cotton is used instead of blotting paper, small tufts of cotton are moistened with a little starch, pulled and

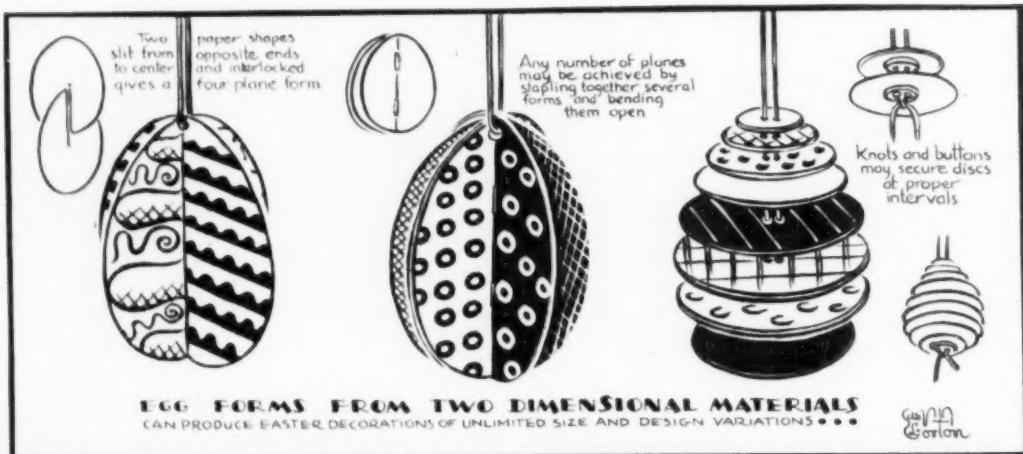
pressed into shape, squeezed to remove excess moisture, and laid onto the egg surface where a final shaping takes place.

After the second layer hardens, it combines with the first. The egg may be cut apart with a sharp knife after the dividing line has carefully been drawn and incised. The edible part of the egg is removed and a paper strip is pasted inside one of the shells along its cut edge, in such a manner that half of its width protrudes and forms a wedge over which the other shell is slipped to close the egg. (Cardboard or strong drawing paper is good for this purpose.)

Only after the egg is emptied should painting be done. The student then is free to work with tempera colors and to paint according to his heart's desire the colors that to him interpret Spring. When the colors are dry, the shells are glazed and the Easter egg is completed and ready for use. To the child who has "built" a surface with his design, no further explanation of "Structural Design" is necessary. The name has stopped being mere words and now signifies an experience.



Easter inspires all sorts of creative work among the young students of Jessie Todd at the Laboratory School, University of Chicago. Finding suitable all-over designs for Easter eggs resulted in the free flowing patterns above.



(Continued from cover 2)

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How to Make Gloves by Eunice Close. Charles T. Branford Company, Boston, Mass. 92 pages. Size, 9 by 6 inches. Price, \$2.00.

Here is a manual of glovemaking that points the way to the creation of all kinds of gloves with diagrams, photographs, and step-by-step instructions. First we are familiarized with the terms used in glovemaking and then shown how to put them into use in making gloves for dress, for evening wear, for work, for gardening. Gloves for every member of the family can be made by following the clear directions that include such professional details as the insertion of a press stud, shaping and stitching of wrist edges, and the finishing of buttonholes. Instructions for measuring the hand, drawing around it, and making basic patterns that can be fitted to all needs help the beginner to achieve the successful results that is the goal of every craftsman.

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Drawing for Fun by Stein, Stockburger, Marin, and Di Giacomo. Sentinel Book Publishers, New York. 95 pages. Size, 5½ by 7½ inches. Price, \$1.25.

This publication meets the often-expressed need of students who wish to explore briefly the various fields of art expression in search of the one best-suited to individual abilities. Instruction is simple, with many illustrations that highlight such key subjects as materials, techniques, composition, perspective drawing, attention, convincing qualities, technique, lettering, and rendering. The chapter on design of letters shows popular type faces as well as styles of hand-lettering that express the personality of the advertising organization. The final section on cartooning and caricature shows the speaking ability of simple lines skillfully used.

Excellent for the hobbyist as well as for vocational guidance, **DRAWING FOR FUN** will find an important place in your library. Send \$1.25 for your copy to Creative Hands Book Shop, 1010 Printers Bldg., Worcester 8, Mass.

(Continued on page 10-a)

The Perry Pictures

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An Improved Cathedral Window

(Continued from page 57)

Outlines for each color were blocked in, great care being taken to allow at least $\frac{1}{2}$ to $\frac{3}{4}$ inch more to each piece in order to be sure no white would show at any opening. The girls were largely responsible for our lovely designs and they also applied the colors. By this time the cutting was finished on the framework of the window. A group of boys fell to work eagerly, coating it with white shellac to give it body. When it was dry they applied two coats of black tempera, working carefully to be sure that no surface was left uncoated where it might be seen.

As each strip of color was completed, we coated the reverse side with linseed oil. Any excess oil was absorbed by blotting well with cleansing tissue.

The paper was placed where it was exposed to air to dry quickly.

When the sheets of colors were all completed they were carefully fitted into place and attached to the reverse side of the fiberboard with strips of gummed tape and cellophane. Sufficient tape must be used to anchor the pieces tightly, for the oiled paper has a tendency to not stick. We allowed an unruled margin on each edge which made fastening much easier.

Our janitor and the eighth grade homeroom teacher constructed a sturdy wooden frame to which the completed window was attached. Old and new parts were joined on this frame.

Everyone in the school enjoyed watching our progress and had almost as much pleasure from our window as we who really did the work.

The Story of Halloween

(Continued from page 42)

A more innocent kind of fun is the custom of wearing masks, ringing doorbells, and demanding "Treat or Trick" when people usually preferred to treat and avoid possible tricks.

In cities and towns, children sometimes smear store windows and car windows with soap. In some communities the business men have developed a custom of having children paint Halloween pictures on the store windows, on the day before Halloween. The merchants furnish paint and brushes, and give prizes to children at different levels.

In Glenn Falls, New York, the stores, schools, social and civic groups all join in a huge parade. There are sometimes a hundred elaborate floats, bands, clowns, and all of the townspeople are in costume.

Kirkwood, Missouri, has developed its tradition of having windows painted by school children to an elaborate and far-reaching plan. It has become an event in the schools and in the city.

Evansville, Indiana, with its P.T.A. groups sponsoring the huge bonfires, and the Los Angeles dramatic events, are other instances of communities acting as a unit.

The fifth grade found that there was much to learn and illustrate about Halloween, from ancient times up to the present.

(Continued from page 9-a)

Ceramics for All by J. A. Stewart Barnes and Noble, Inc., New York, N.Y. 156 pages. Size, 5 by 8 inches. Price, \$2.00.

This compact handbook written primarily for beginners, explains in clear, concise language plus simple drawings and illustrations, how to make a wide variety of ceramics. There are ten chapters, each on a different phase of the subject, giving you the "what and how" of such essentials as, The Model, Casting, Finishing, The Glaze, The Kiln, etc., plus a Glossary of terms.

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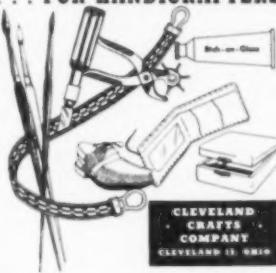
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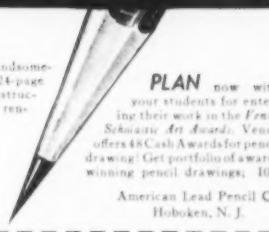
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The Egg and Easter

(Continued from page 70)

Today we boil eggs before coloring them but our ancestors used a fine needle to make a small opening at each end of the egg and blew out the contents for use in baking. The hollow egg was then decorated and became a permanent article of display. Another form of egg decorating was to immerse the egg in coloring and before the dye set, carefully carve the egg shell with a sharp pointed knife producing engraved designs such as dainty flowers, fragile butterflies, or comic faces. The Pennsylvania Dutch applied bits of hot beeswax in various designs to the shell before immersing it in color. When the wax was removed the pattern was revealed in all its beauty. Each egg was thus a distinct surprise.

With patience and ingenuity you can brighten your Easter morning by following these directions: Fresh, clean white eggs should be used. Boil them first and allow to cool. Melt a small pan of tallow to be used for decorating. Tallow resists dye and is the best medium for this ancient art. Tape the pointed end of a straight pin to a stirring rod. Dip the head of the pin into the melted wax and sketch (outline) your design or comic faces on the eggs. Next dip the egg in regular Easter egg dye, cooled enough so that it won't melt the tallow design. When the egg is removed the design will stand out as if it were embossed.

The egg can also be dipped into one color of dye first and after it has dried the tallow design etched over the first color. Next step is to dip the egg again into a different dye color. In this manner the design will take on the color of the first layer of dye while the egg itself has the second color. Rainbow effects can be created by dipping the egg into dye baths which have had a spoonful of olive oil or melted lard added to them first.

With inexpensive accessories and imagination the amateur can with ease produce highly decorative, personalized Easter eggs. Decals can be affixed to the egg and the recipient's name neatly printed with indelible pencil. In applying decals, dab the design with a cloth dampened in a water-vinegar solution. Crepe paper, glue, or crockery cement, water colors, bits of fabric, and ingenuity when combined make unique and amusing caricatures.

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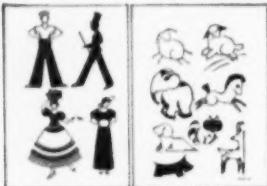
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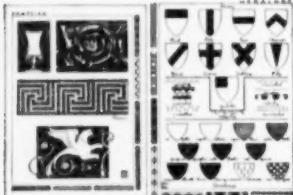


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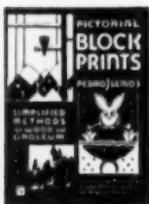
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